VOGUE

SEPTEMBER 15

16 NEW CHARMERS IN FASHION

10 PAGES OF MORE-TASTE-THAN-MONEY CLOTHES-NEWS

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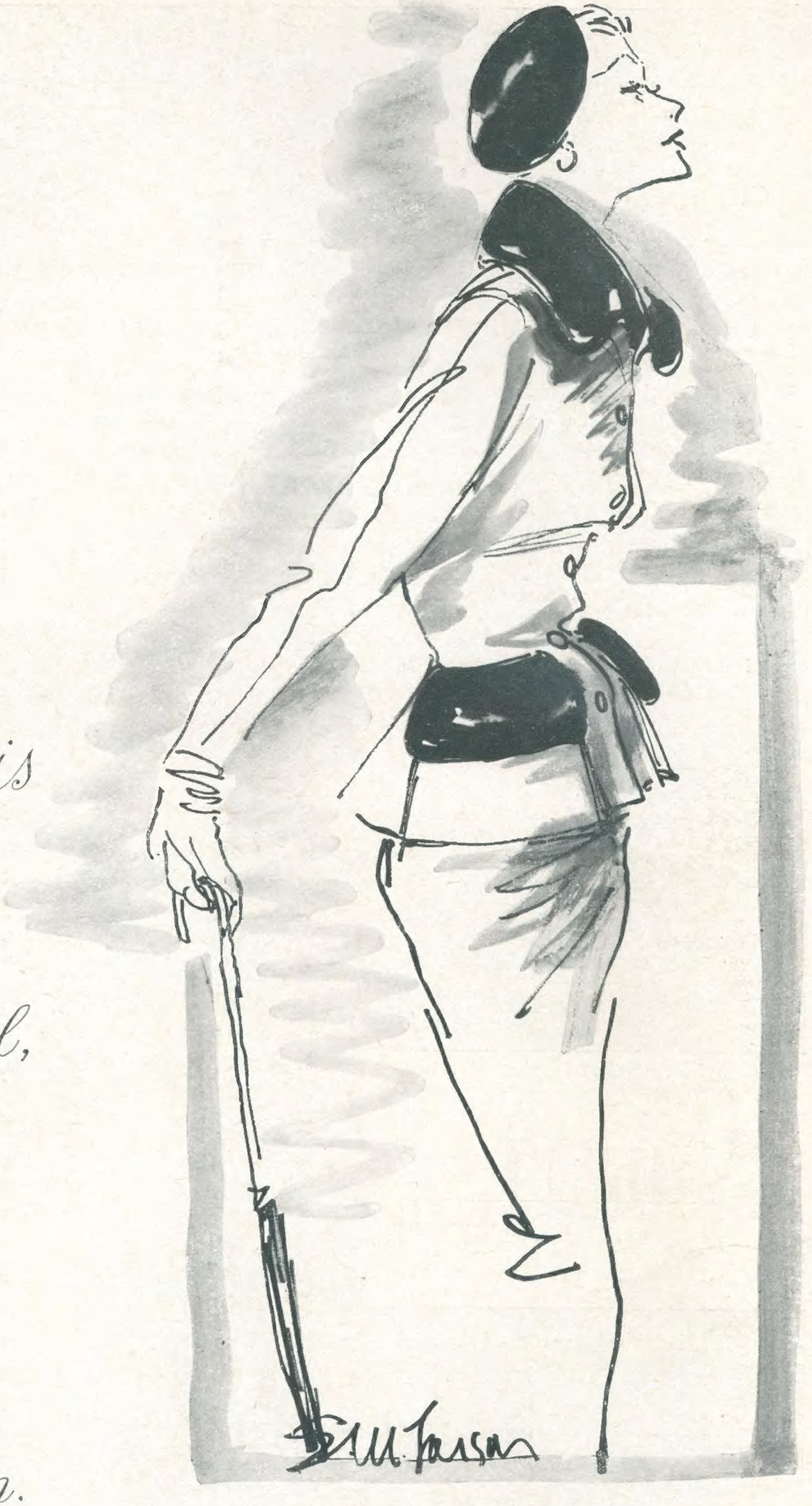
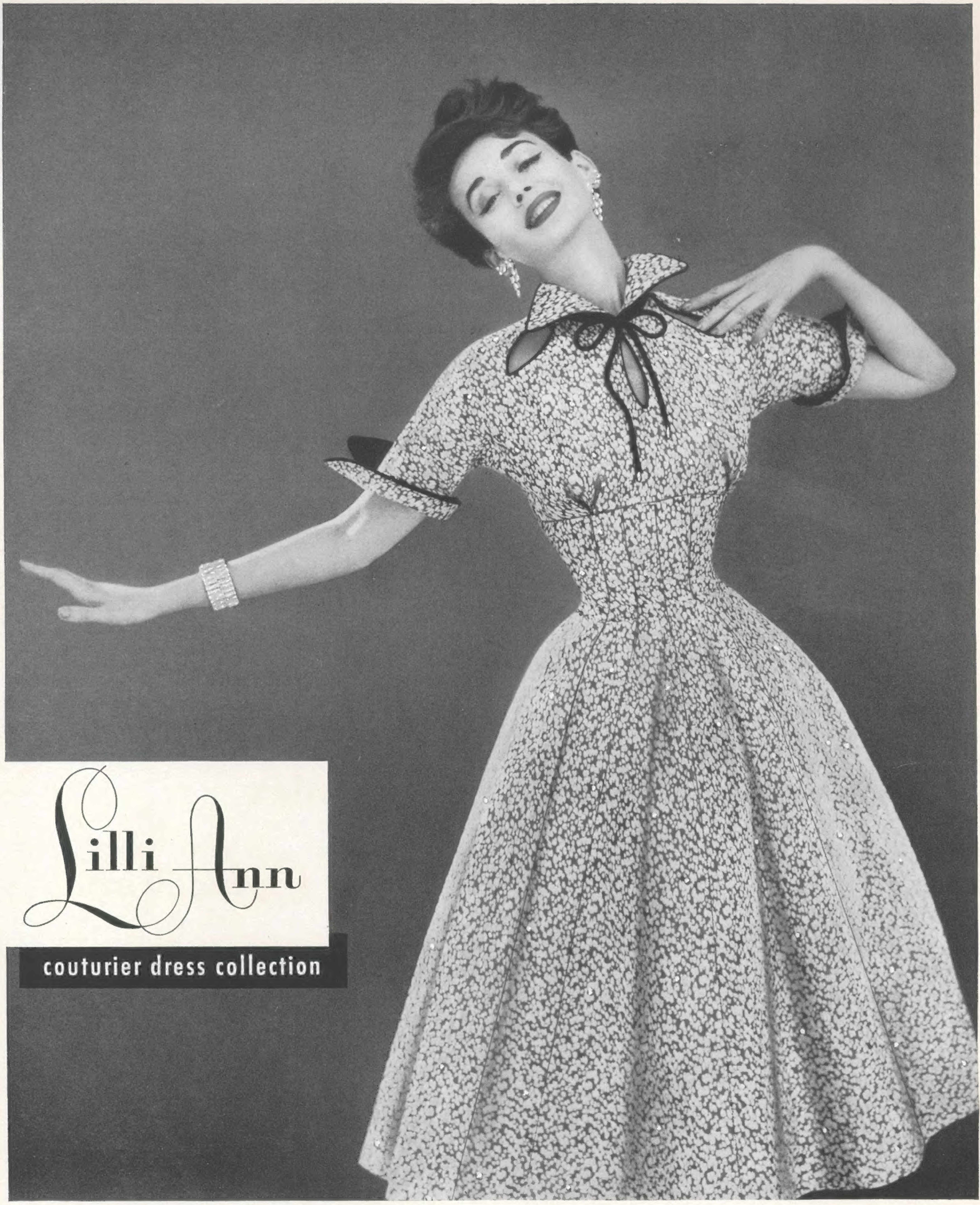
PASSAIC, N.J.



Leslie Morris
designs
a costume in
nutmeg brown wool,
the jacket
collared and
pocketed with
silky black-dyed
Alaska fur sealskin.
From our Made-to-Order Collection
for Fall and Winter

ON THE PLAZA • NEW YORK 19
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET



Lilli Ann

couturier dress collection

prigent photograph

FABRIC-OF-FRANCE "EMBOSSED NUAGE" RHINESTONE-STUDDED SILK AND COTTON FABRIC CREATED EXCLUSIVELY FOR THE EXCITING NEW LILLI ANN COUTURIER DRESS COLLECTION. BLACK AND WHITE, GREY AND WHITE, BROWN AND WHITE WITH DRAMATIC VELVET TRIM... ABOUT SEVENTY DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.

Vogue
September 15, 1954

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Vol. 124, No. 5
Whole No. 1935

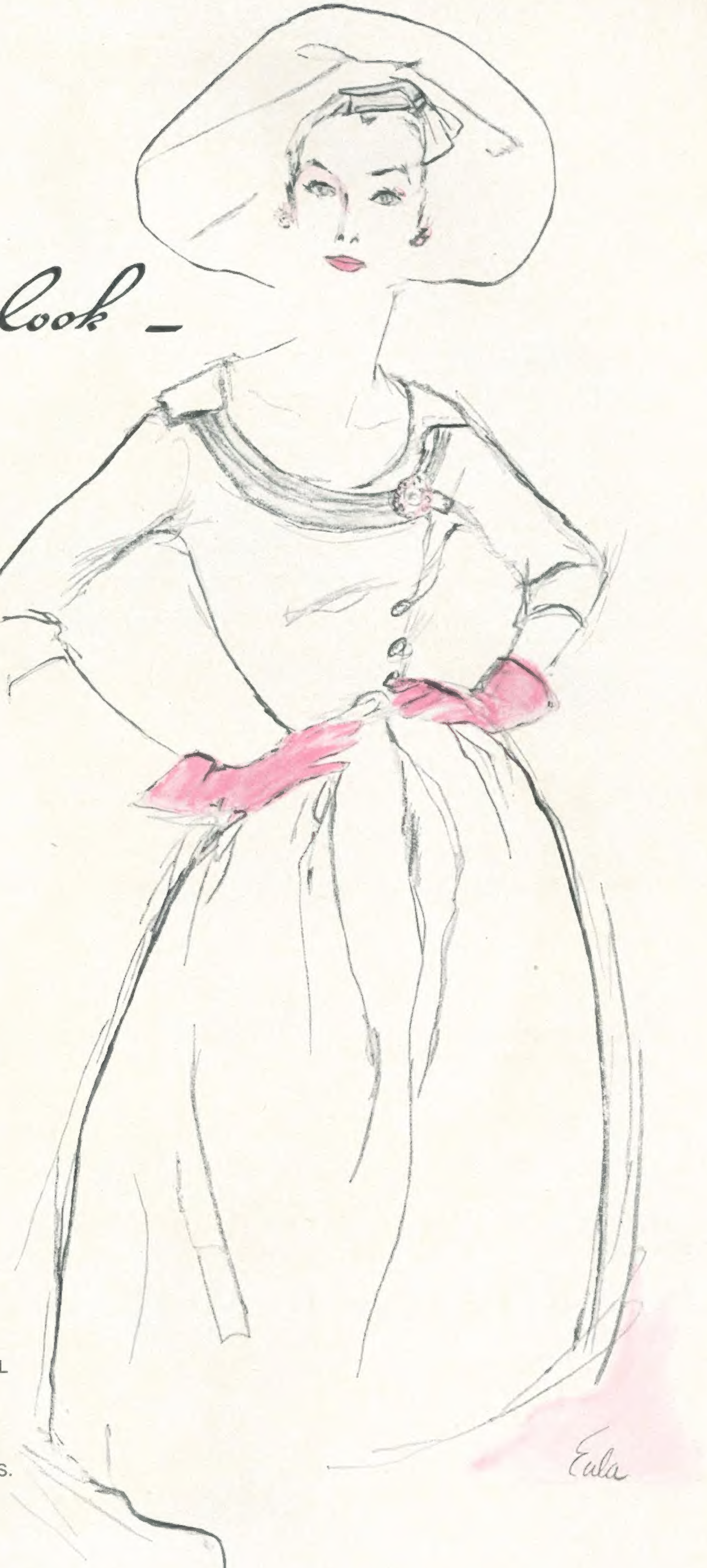
for autumn... from our

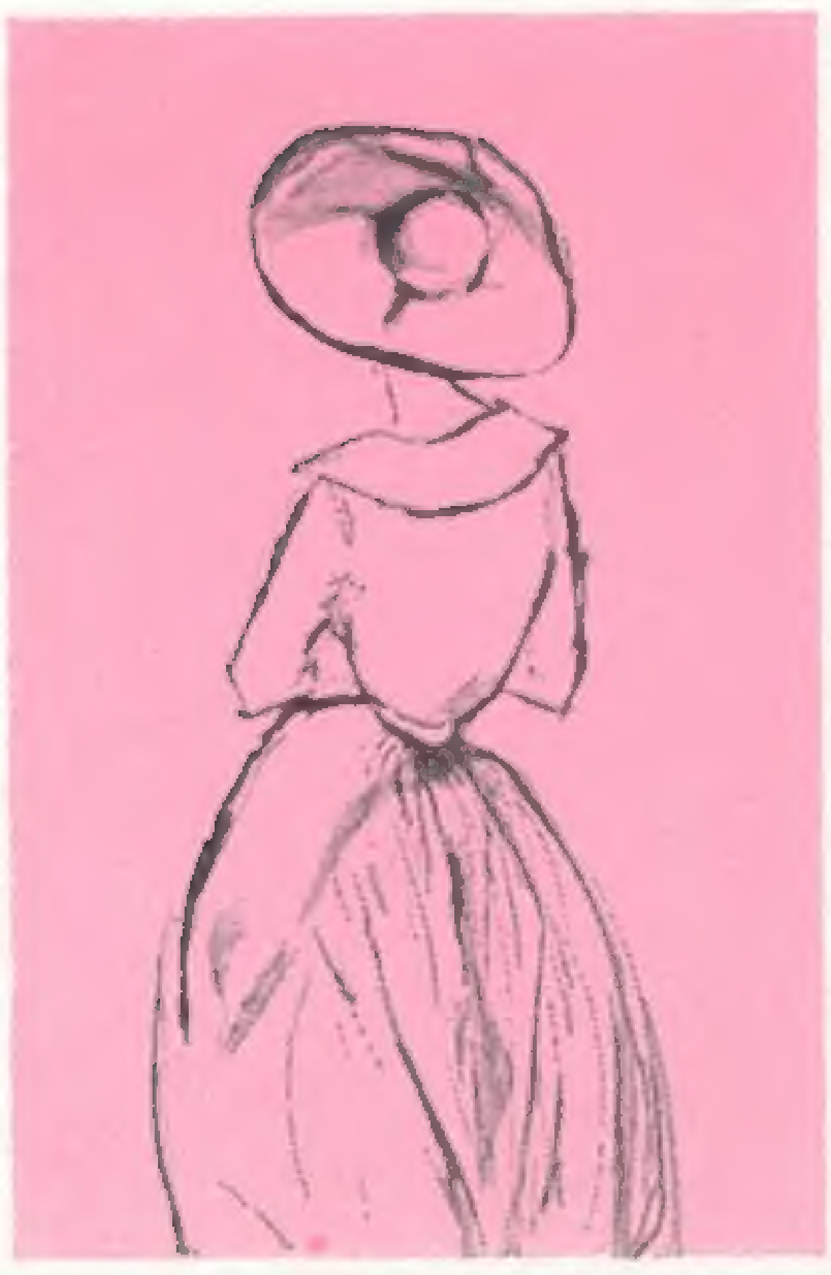
Millinery Made-to-Order
Collection

by Gilbert Orcel of Paris

Henri Bendel
10 West 57
New York 19 N.Y.

that ayres look –





SERENELY BEAUTIFUL
AFTER-FIVE . . . HATTIE CARNEGIE'S
GENTLE-MANNERED, SOFT BEIGE DRESS AND HAT,
KINDLED BY A VIVID FLASH OF PINK GLOVES.

L. S. Ayres & co.
INDIANAPOLIS

IN PARENTHESIS, PINKY-TO-PURPLE...

BONWIT TELLER

exclusive tweed,
terrific looking in Ben Zuckerman's straight from the shoulder new suit,
that zooks in smartly, parenthetically, at the waist. Other punctuation, the amethyst velvet scarf.
Misses' sizes, 155.00 Suit Salon. Sorry, no mail or phone orders.

New York White Plains Chicago Cleveland Boston

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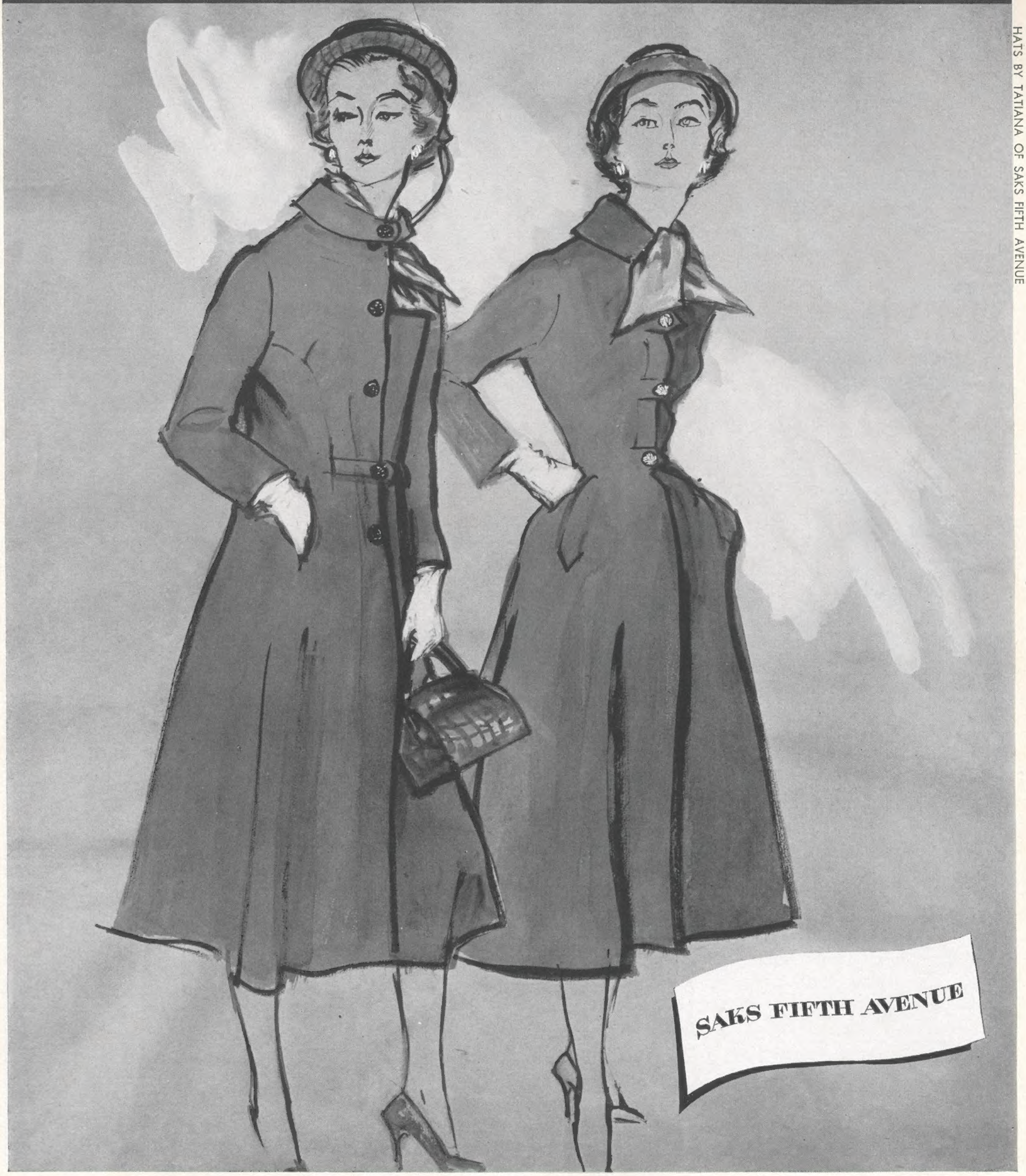
HATS BY TATIANA OF SAKS FIFTH AVENUE



ELEGANT FIRST-NEWS OF THE COATS THAT FIT with relaxed ease or fixed curves. *Left:* the demi-fit, front-belted. Black wool with satiny white scarf and lining; navy with twilight blue. 8 to 16, 195.00. *Right:* the molded fit, arrow buttoned. Black with satiny black lining, white bow; amber with copper; solid red. 10 to 16, 225.00. Coat Collections.

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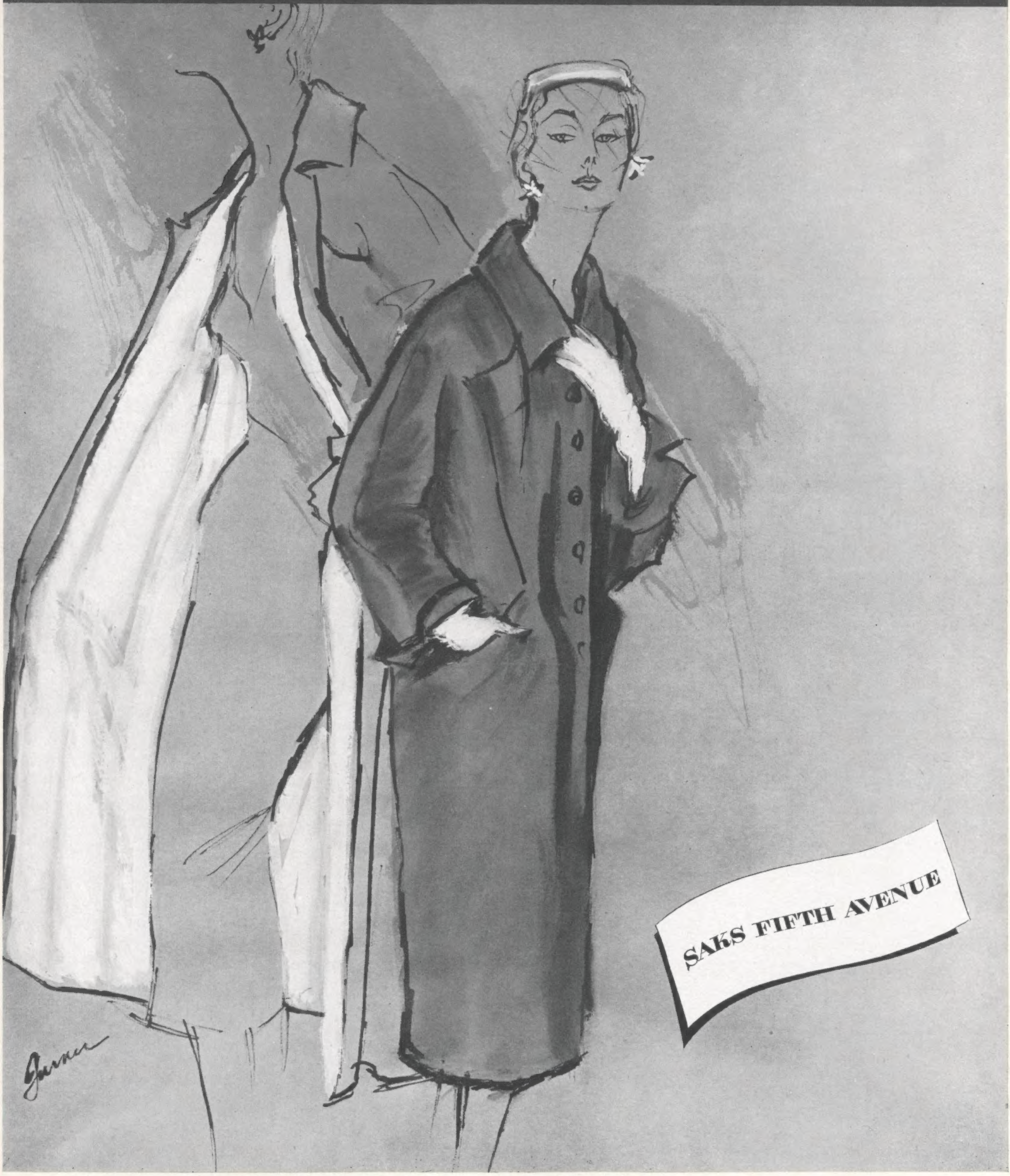


HAT BY TATIANA OF SAKS FIFTH AVENUE

WE NAME, FOR LAST-WORD ELEGANCE, A BLACK AND WHITE statement of the fabulous. The particulars: our taper coat cut with far-away collaring, plummet lines—for any day, many evenings in the city. Of glistening black wool seal cloth, lined with unplucked nutria bleached cream white. 10 to 16, 895.00, and non-taxable. For our Coat Collections.

THE LARRY ALDRICH TOUCH

SAKS FIFTH AVE.—ALL STORES • JULIUS GARFINCKEL & CO., WASH., D. C. • NEIMAN-MARCUS, DALLAS

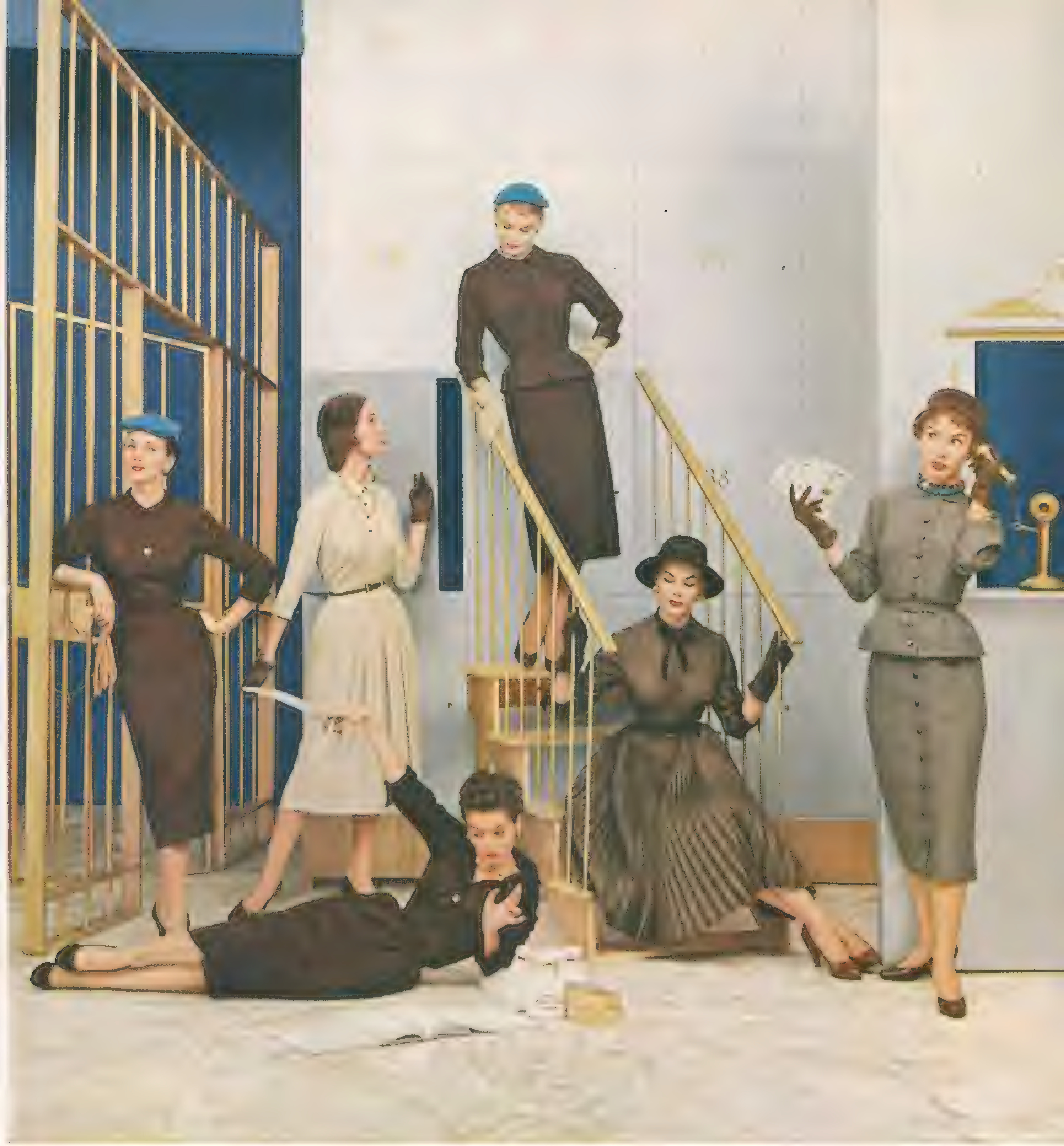
there is only one you...there is only one face powder for you:
the one made-to-order exclusively for you
K.R.T.stouki
Charles of the Ritz

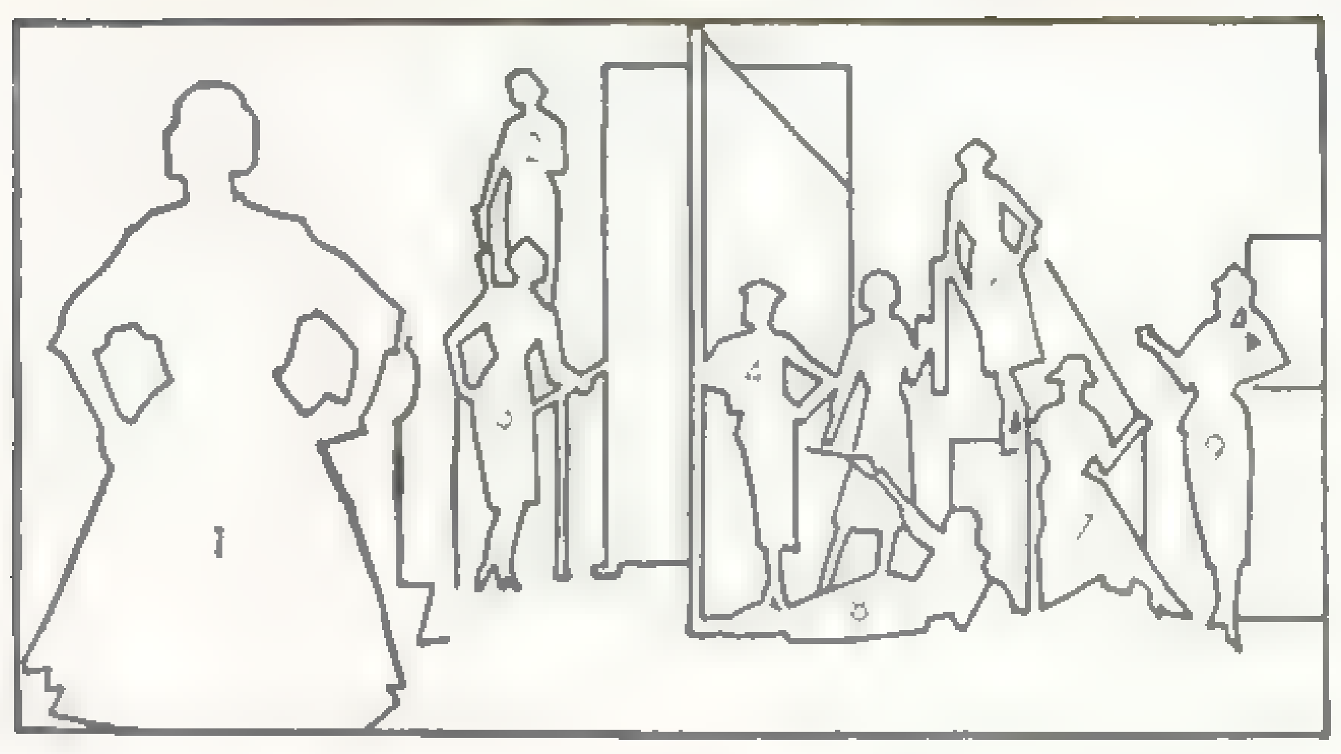
That million-air that rayon gives to dresses

These days, experts are stumped at guessing the price of a dress. The reason—the new rayon, the fiber that does the paradoxical job of making fabrics *more* fashionable and *less* expensive. With rayon, a casually elegant tweed can be a small investment. Flannels and gabardines become urbane, and sturdier too. And crepes keep their shapes. Thanks to rayon, shopping's a spree again, and you can take your champagne taste along. From the Misses, Junior, and Casual dress departments. At Bloomingdale Bros., New York, A. Harris & Co., Dallas, Himelhoch Bros. & Co., Detroit, The White House, San Francisco.

Fabrics by Fabrex Corp., Folker Fabrics, Julius N. Werk Fabrics, Inc., Shirley Fabrics Corp., Jarmel-Roth, Inc., Bloomsburg Mills, Inc., Lawrence J. Fink, Inc.

Aris Gloves, Madcaps





17.95 to 39.95

1. Sue Brett's Junior coat dress in rayon acetate, and wool tweed 17.95. **2.** Dan Keller's tab-front dress in rayon and acetate flannel 17.95. **3.** Kenneth Tischler's checked dress in rayon and acetate flannel 29.95. **4.** Abe Schrader's jewel-button dress in acetate and rayon crepe 29.95. **5.** Kenneth Tischler's shirtwaist dress in rayon and acetate crepe 29.95. **6.** Abe Schrader's dress and jacket in acetate and rayon crepe 39.95. **7.** Adele Martin's pleated dress in rayon and silk 29.95. **8.** Adele Martin's slim shirt dress in rayon and acetate gabardine 19.95. **9.** Holiday's two piece dress in rayon, cotton and silk 29.95.

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cool glint of emba lutetia* gunmetal mink in an enveloping coat of great distinction.

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*trade-mark mutation mink breeders association

hat—tatiana of saks fifth avenue

The Soft Touch

is here no
rascal's phrase
but a designer's achievement.
Observe how smoothly
Handmacher moulds this
exclusive tweed
against the figure
and inlays a yoke
and bow . . .
(so dear to the heart
of every pretty girl).
Evidence of the soft sure touch
of Handmacher,
Master Tailor

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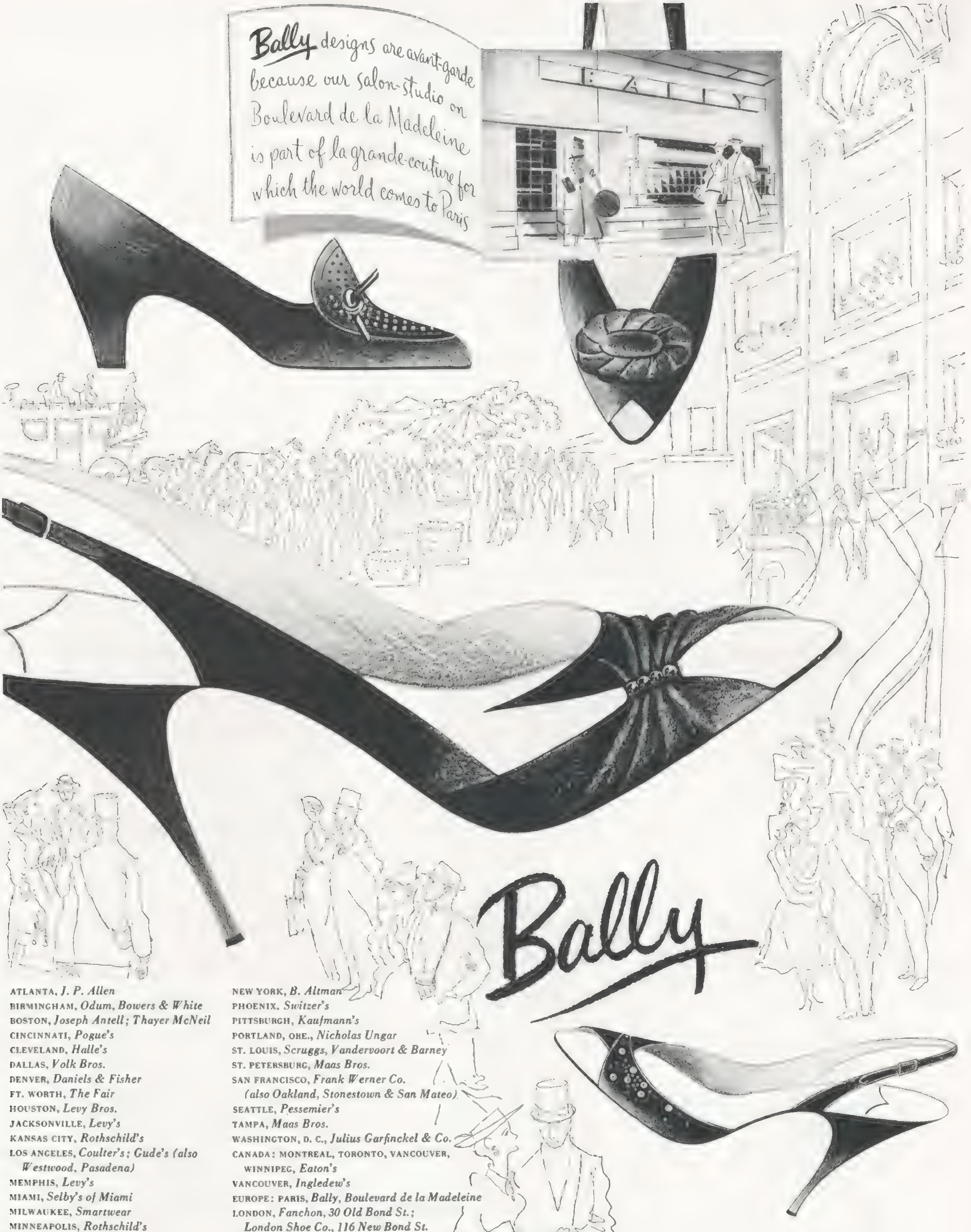
Town Tweed suit by **DAVIDOW**
Newly stated in black and white—
Newly shaped with belted brief jacket
and eased skirt.
Sizes 10-16 115.00 PLUS TAX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Peck
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Peck

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Like this GLENCHESTER coat-and-suit costume—companion Scotch tweeds, tailored with great urbanity. The suit in a heathery mixture of mauve-and-green, the shortcoat in muted plaid. 10 to 18. $145 complete. Matching hat, 12.95.

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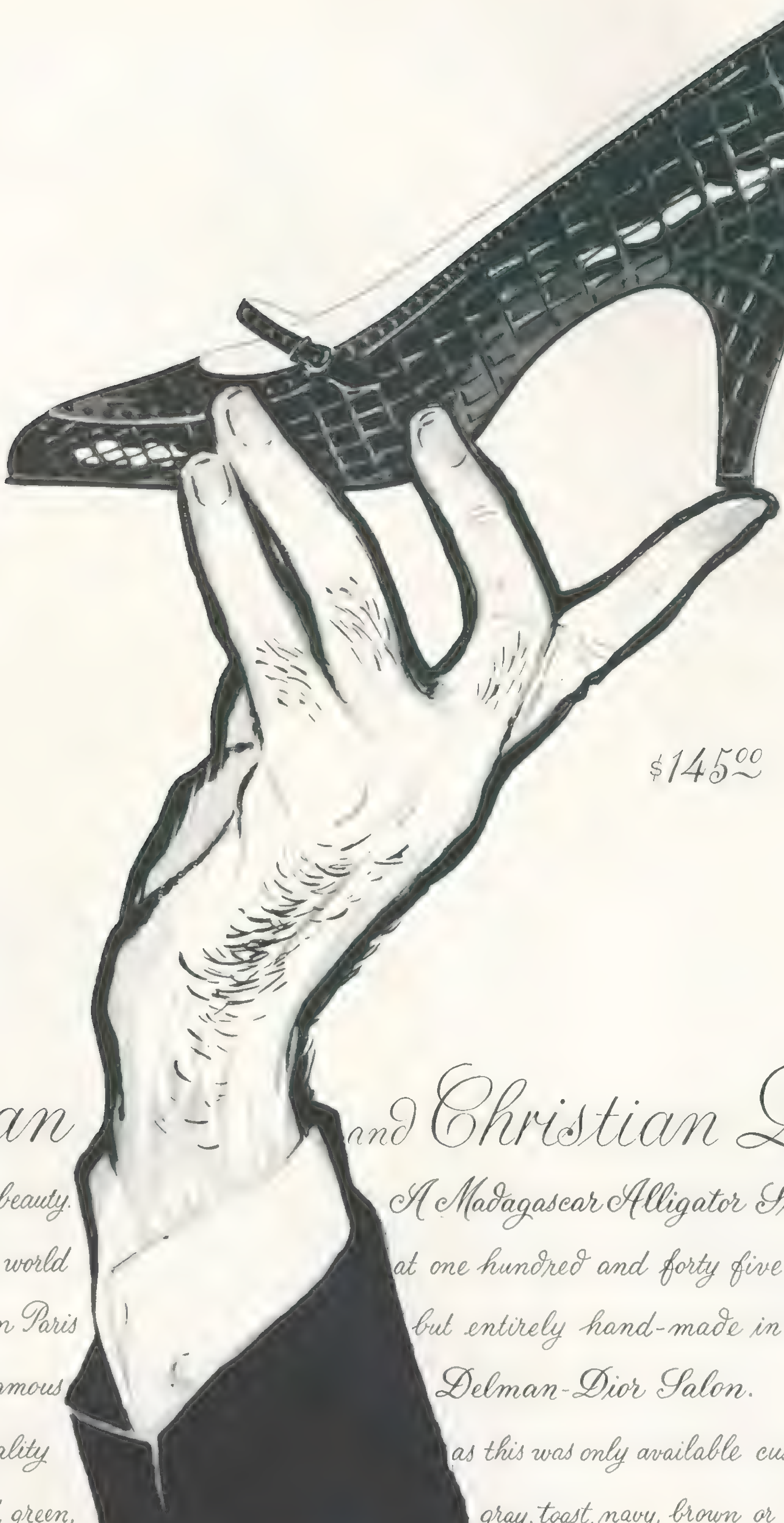

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Delman and Christian Dior

designed this Parisienne beauty. A Madagascar Alligator Suit Shoe
conceded the finest in the world at one hundred and forty five dollars.
Not only designed in Paris but entirely hand-made in Paris
at the famous Delman-Dior Salon.
Heretofore, such quality as this was only available custom-made.
Now it is yours, in red, green, gray, toast, navy, brown or black,
ready to wear at

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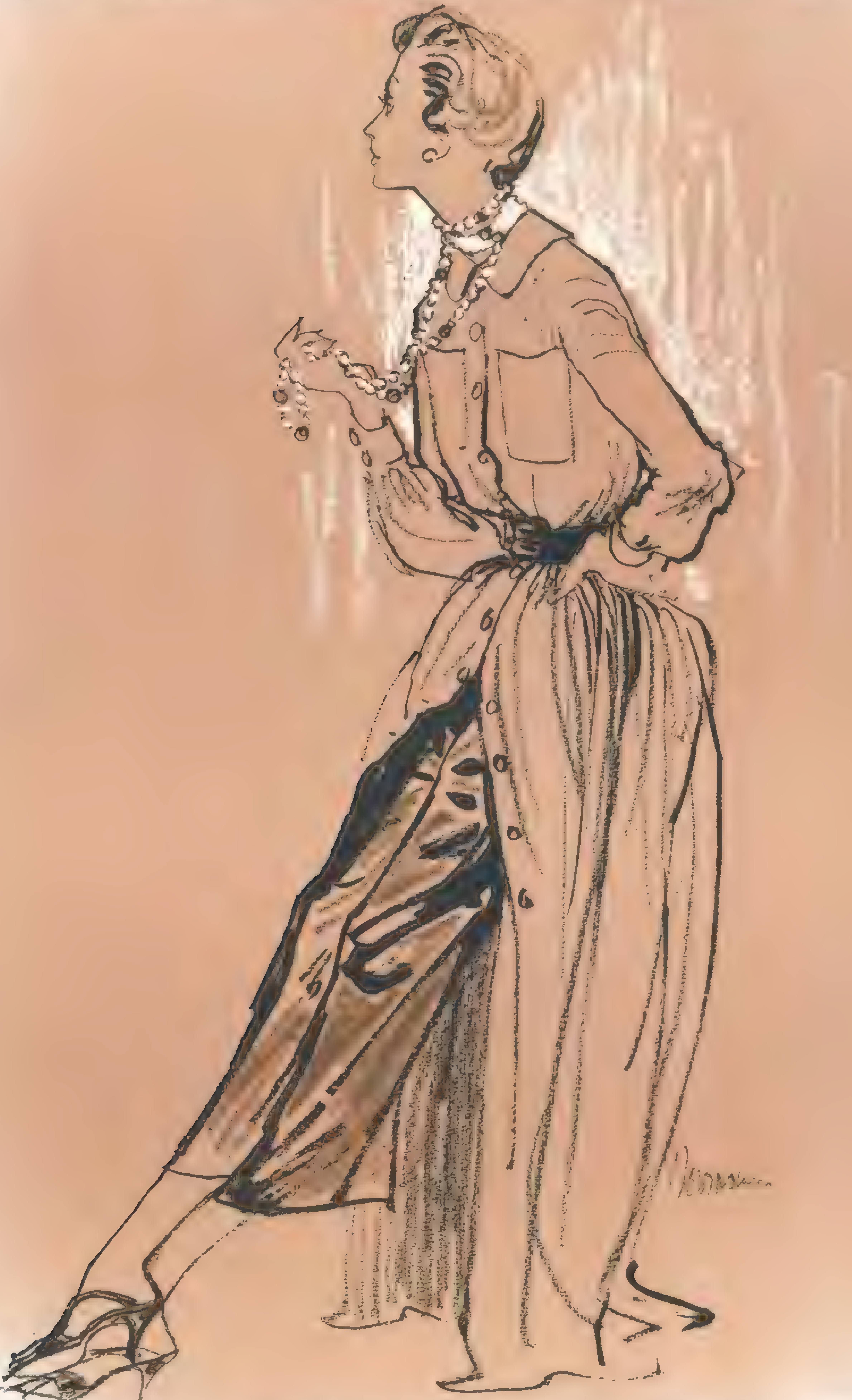

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black dresden...

the most fabulous silhouettes
of the season on new
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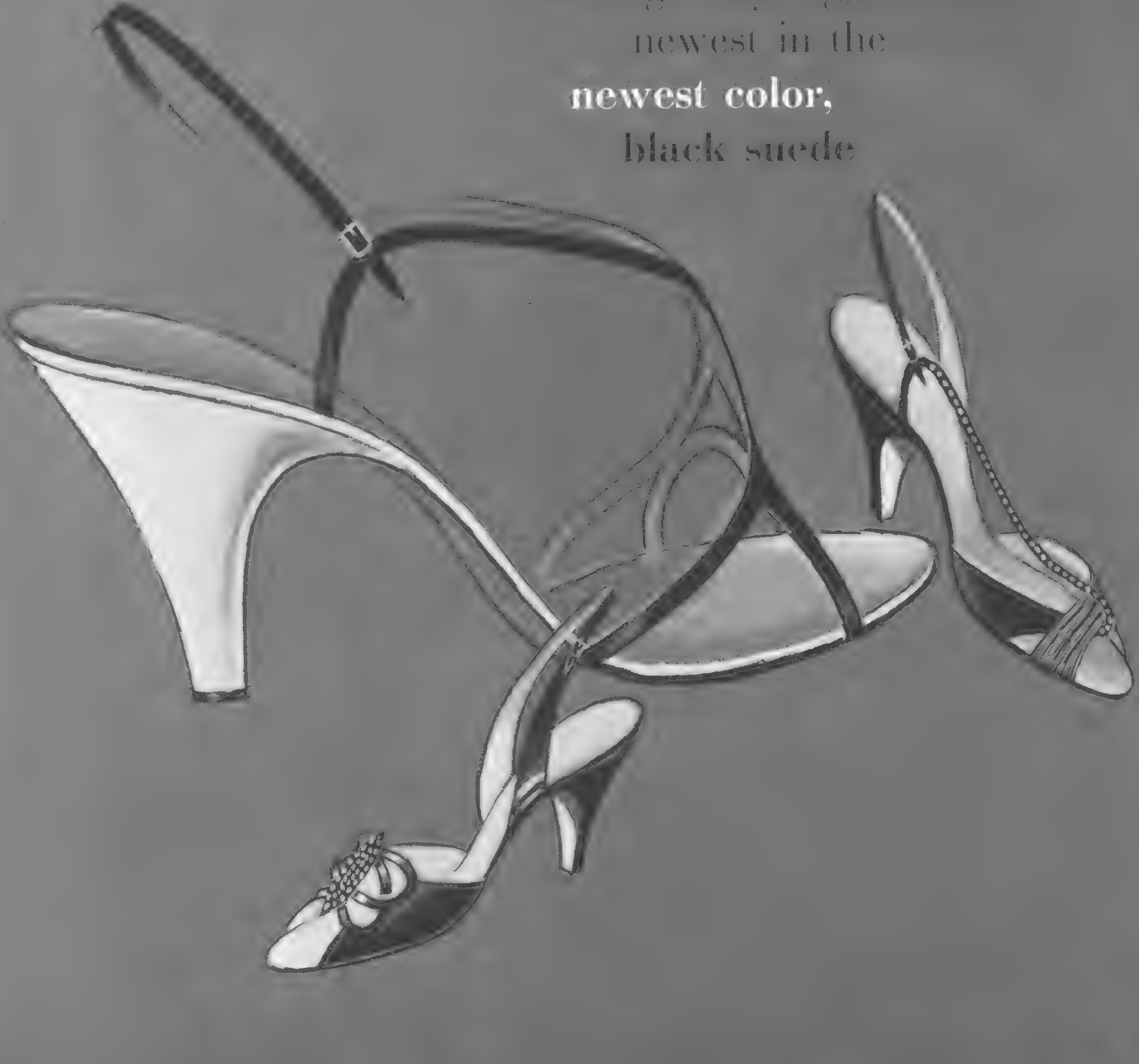
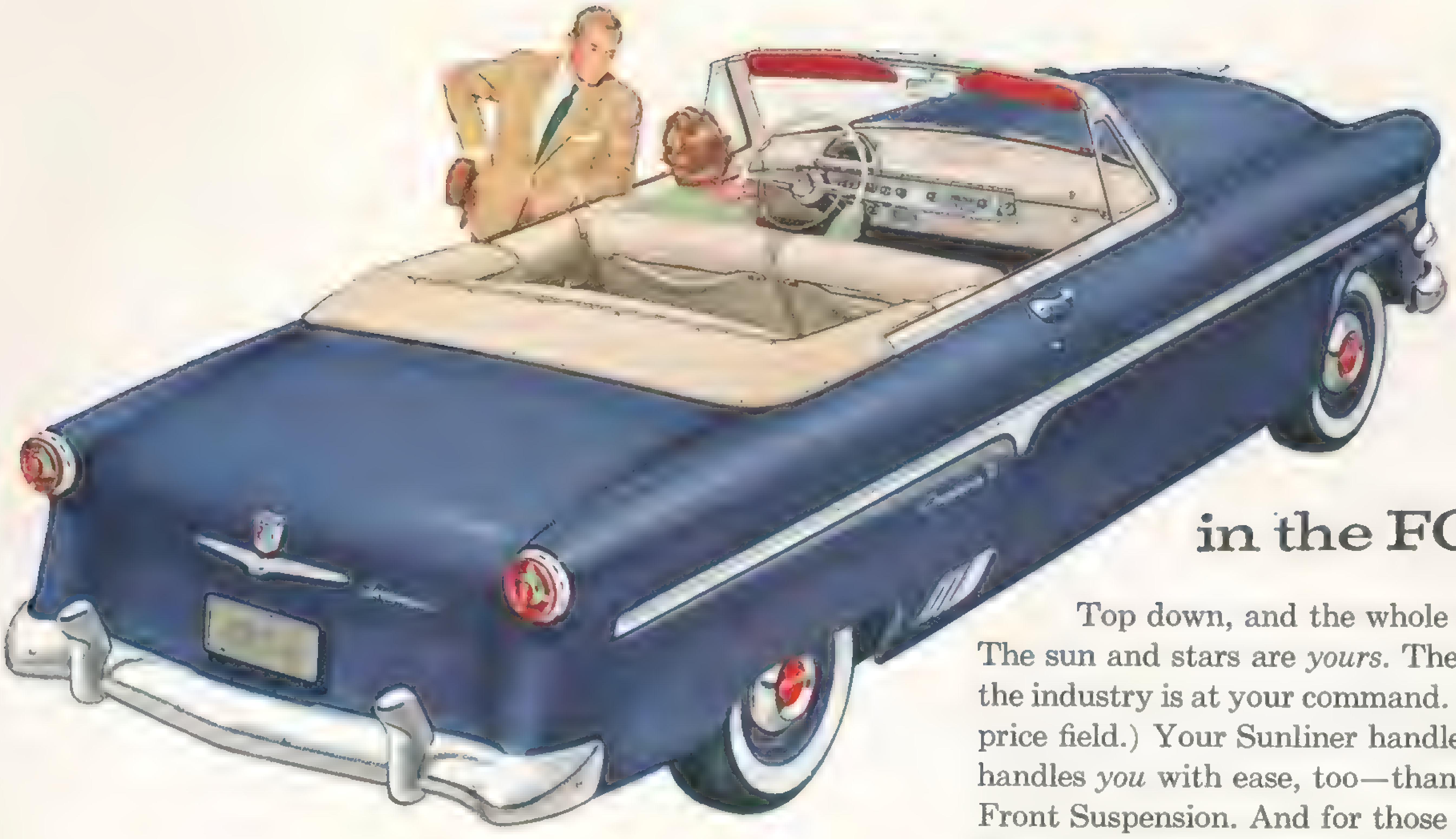
demi-high. sky-high fashion
newest in the
newest color,
black suede





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Top down, and the whole wide world surrounds you! The sun and stars are *yours*. The most modern V-8 engine in the industry is at your command. (And the *only* one in the low-price field.) Your Sunliner handles with incredible ease, and handles *you* with ease, too—thanks to Ford's new Ball-Joint Front Suspension. And for those who *park* with top down, Ford offers the Automatic Rain Guard.* Comes the slightest sprinkle and the top goes up by itself. Is it any wonder Ford's Sunliner is America's most popular convertible?

Everyday is SUNday

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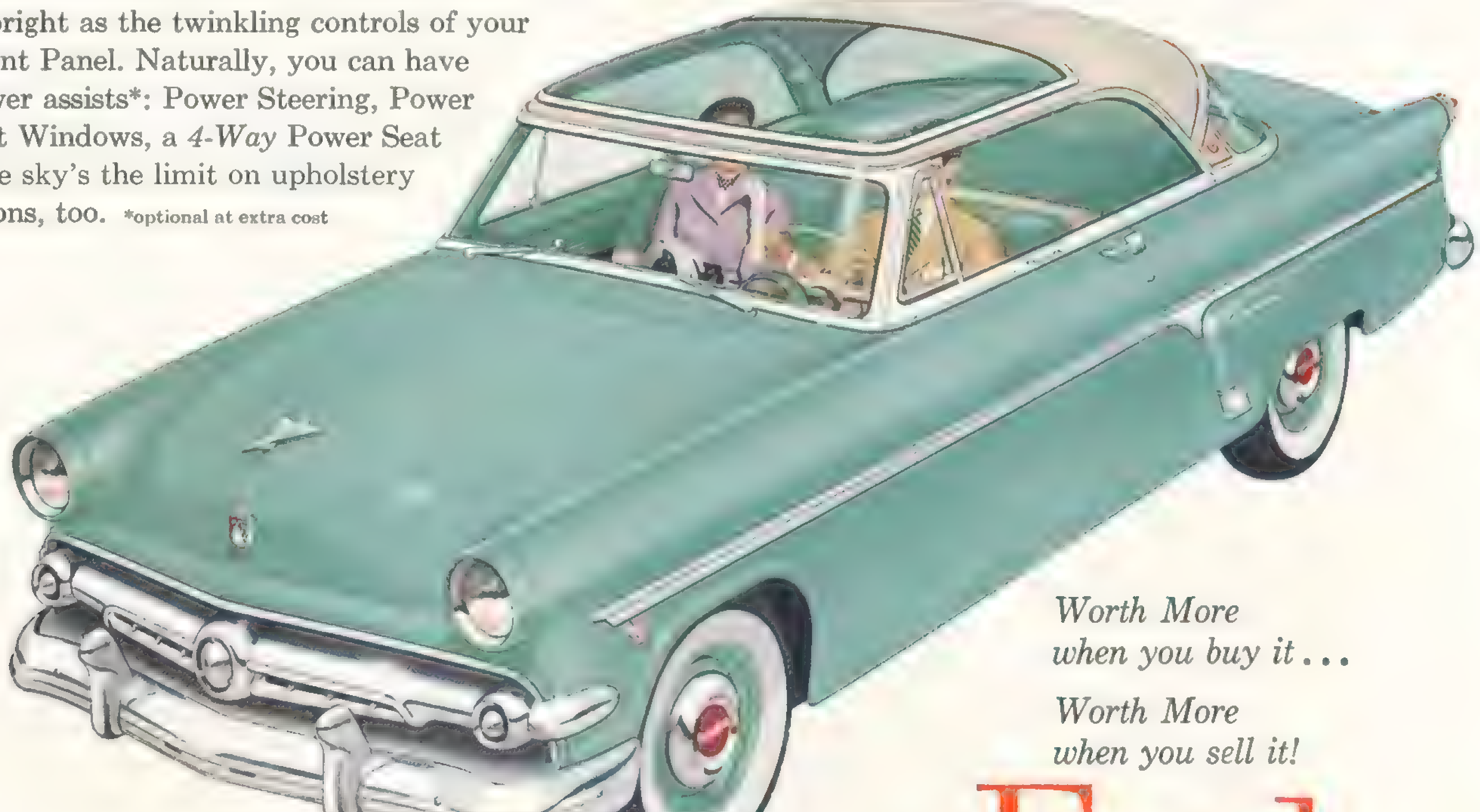


Worth More
when you buy it . . .

Worth More
when you sell it!

Ford

never before a lipstick so red!

Now Toni brings you a new lipstick in SIX of the most vivid shades any woman has ever worn!

Here's a new depth of color for your lips!

No woman before you has ever worn such vivid shades. There just never has been a lipstick so red—so wonderfully, so excitingly red, as this new VIV lipstick by Toni!

VIV comes in a range of six vivid shades from pink to plum, shades that make you feel and look vividly alive. Each is more vivid than reds have ever been before because Toni has found a way to add a new *depth* of color to lipstick.

Long-lasting colors stay on—keep lips soft and moist.

New VIV is the *comfortable*, long-lasting lipstick. Choose your favorite shade and see what VIV, the really vivid lipstick, can do for you.

$1.10 plus tax

new VIV by Toni

© THE GILLETTE CO.

the comfortable long-lasting lipstick

dress for the stocking in Phoenix
BEAUTY BOXED
BEAUTY MARKED

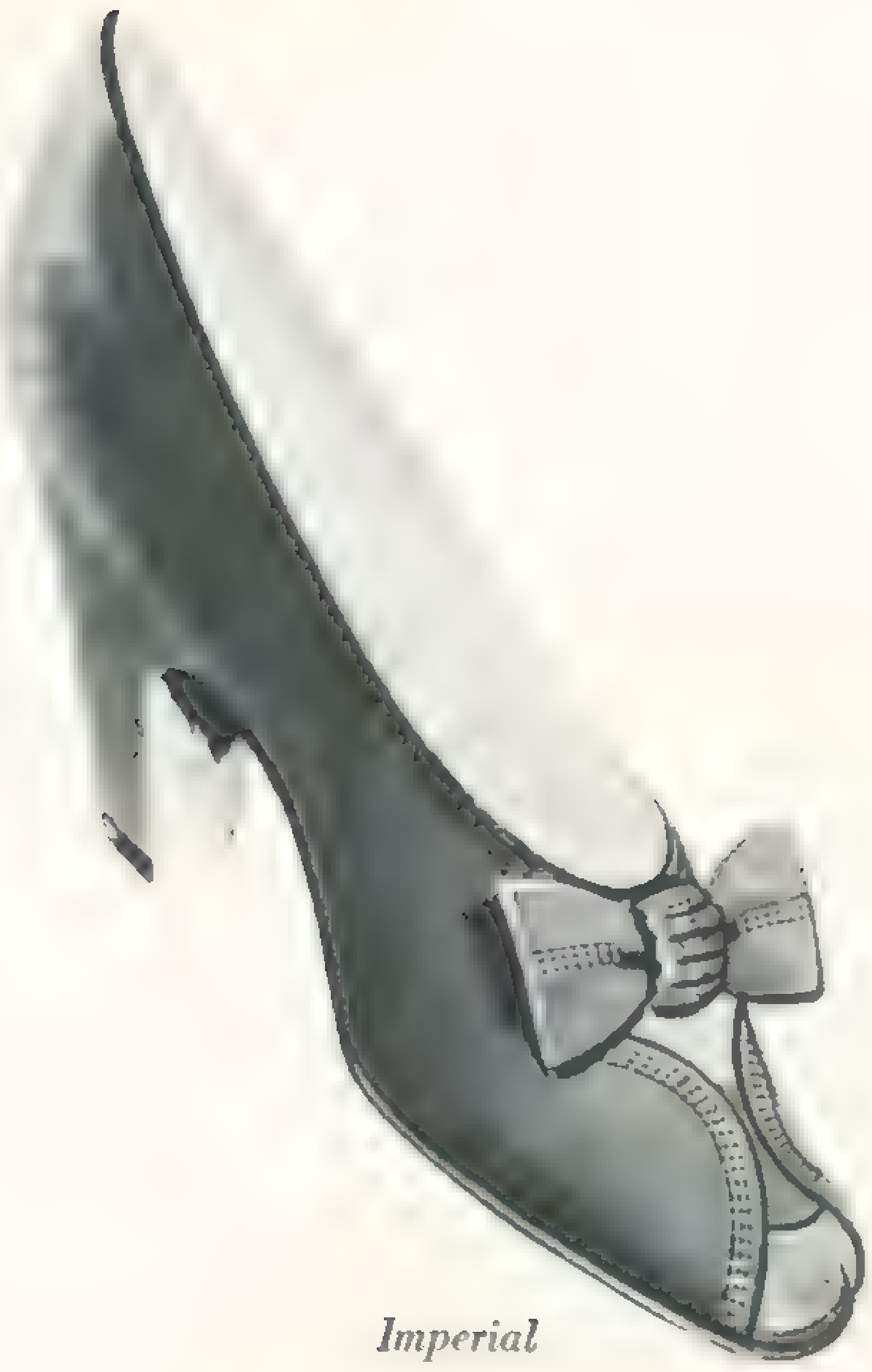
ONE, TWO, BUTTONS ON YOUR SHOE!

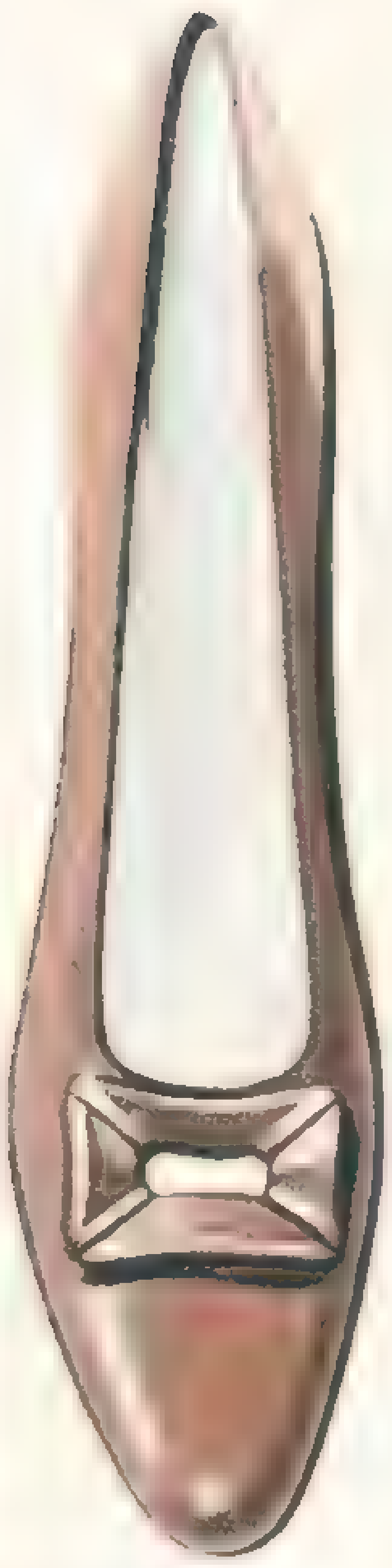
FAMOUS-
BARR CO.

St. Louis 1, Mo.
also Clayton and
Southtown

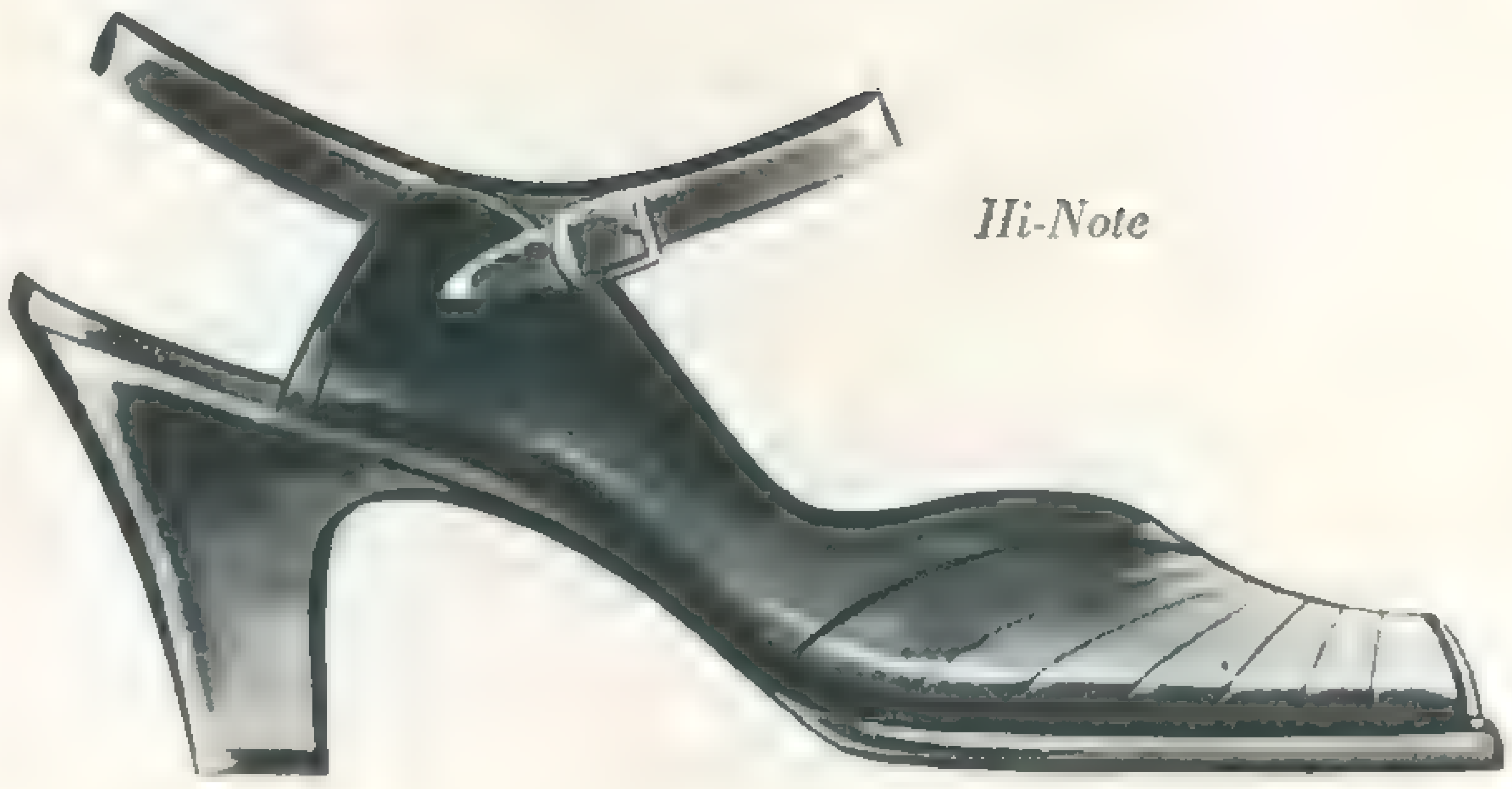
PANDORA
FOOTWEAR

Our Pandora button-pumps are
blithe spirits in any Fall wardrobe!
Polished calfskin or softest
suede: black, brown or blue with
high and midway heels.
In gray suede with high heels.

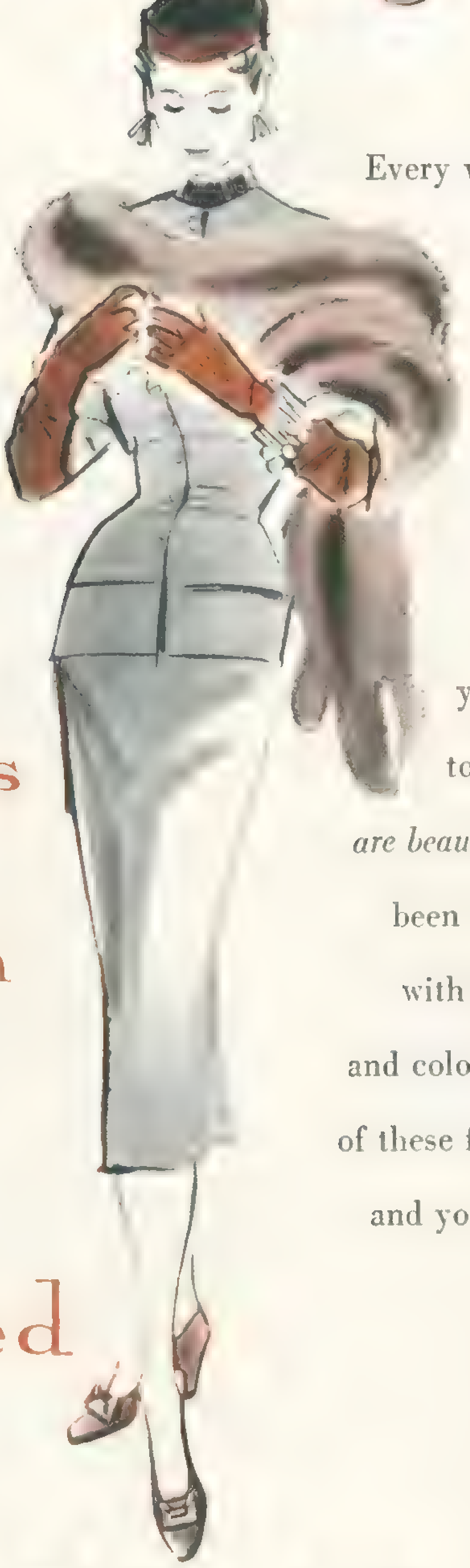

Imperial


Regency

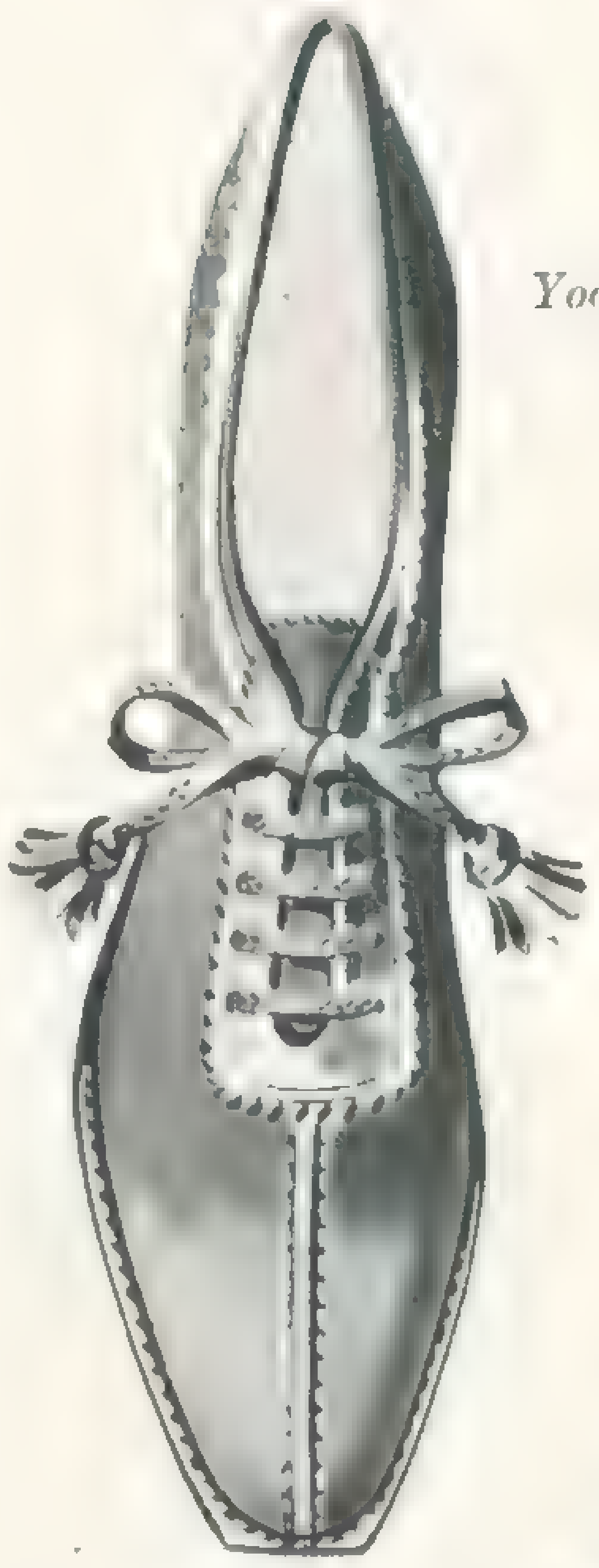
This is Foot Saver's famous Shortback® Last that prevents gapping at the heel without cramping toes.

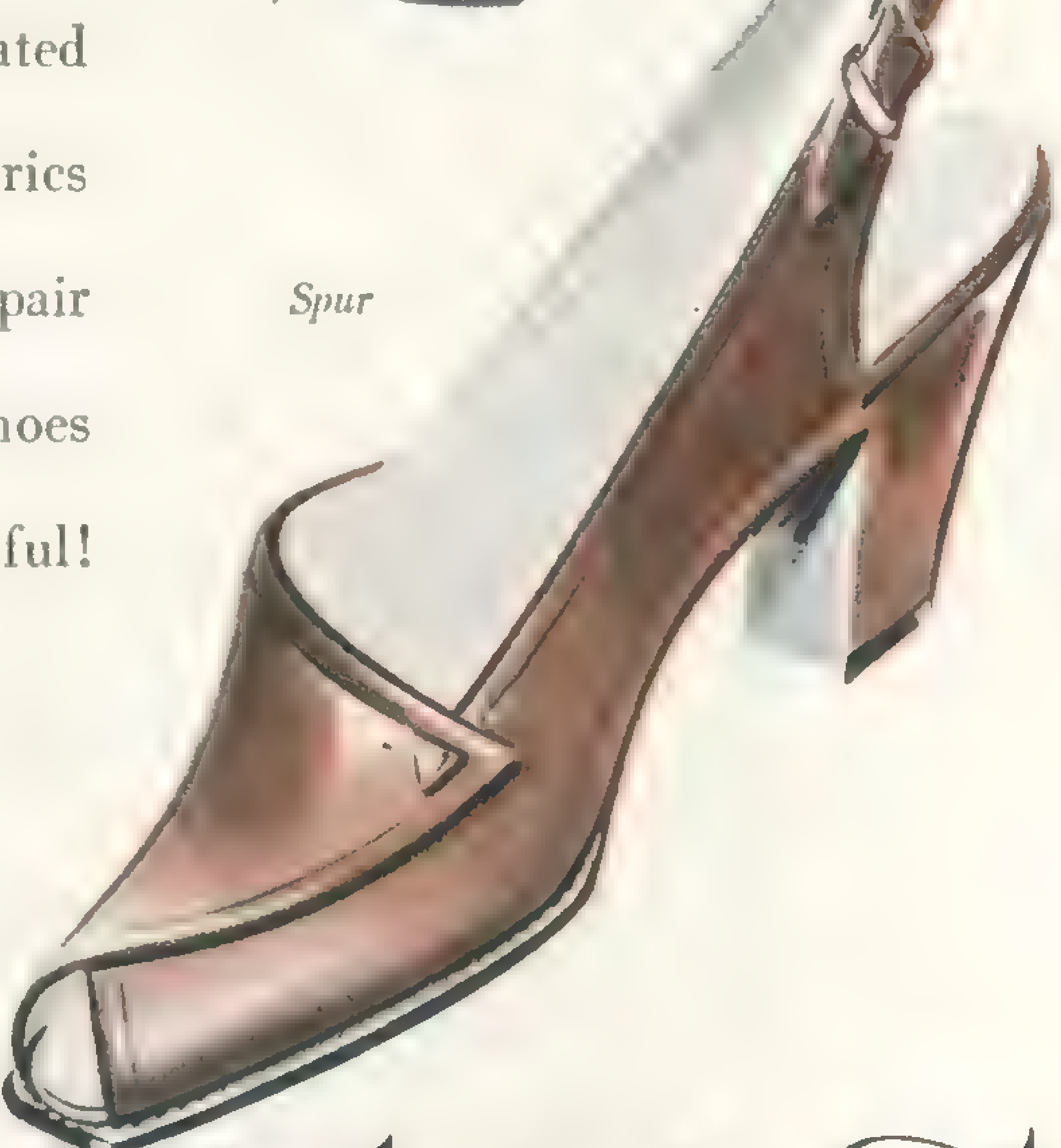

Hi-Note

Comfort becomes you in costume-coordinated



Every woman feels lovelier when her shoes are comfortable—and Foot Saver Shoes *feel wonderful!* They fit perfectly —snug at the heel, yet never tight at the toes. And Foot Savers *are beautiful* because they've been costume-coordinated with Fall's newest fabrics and colors! Try just one pair of these foot-pampering shoes and you'll want a closetful!


Yodler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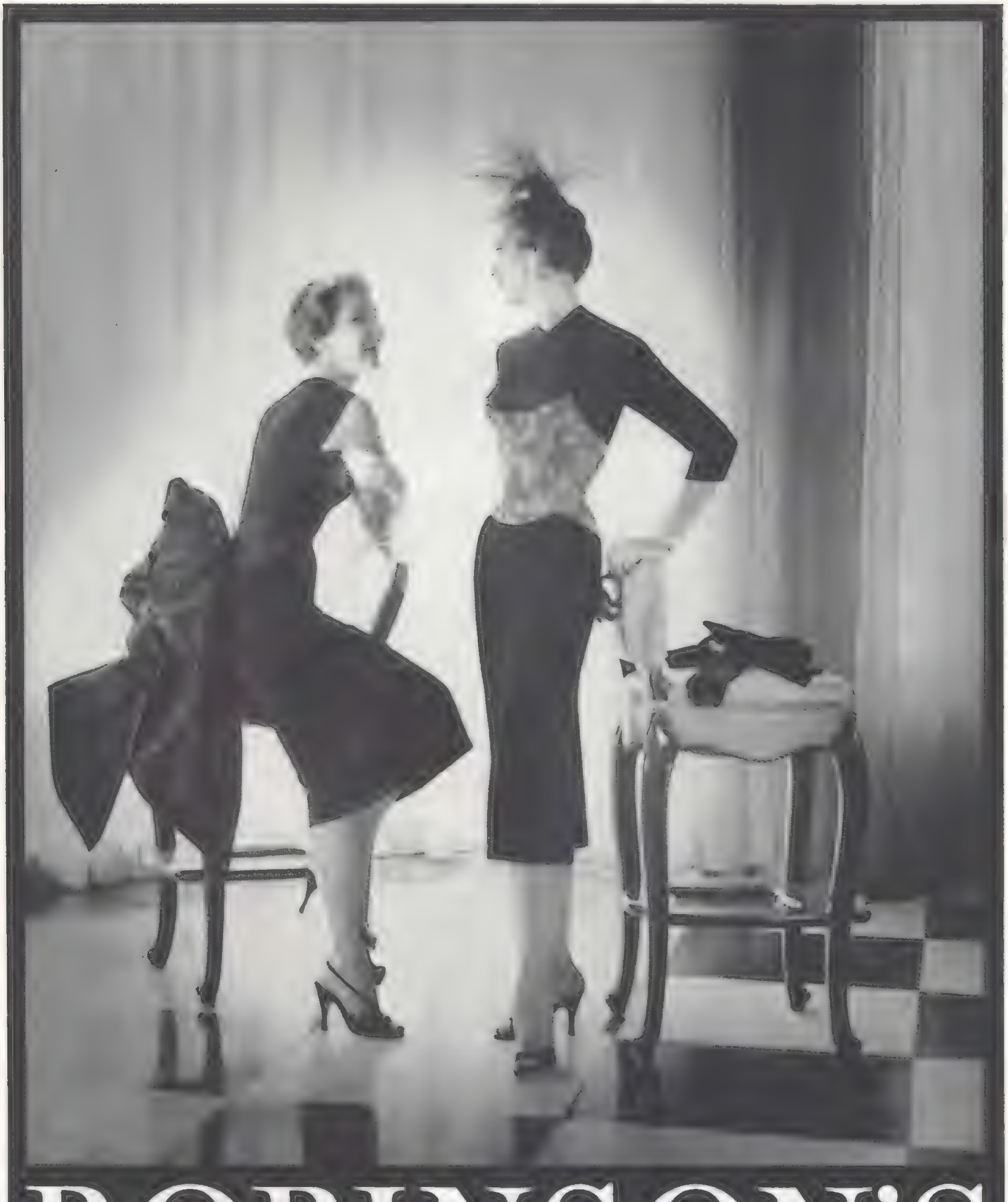
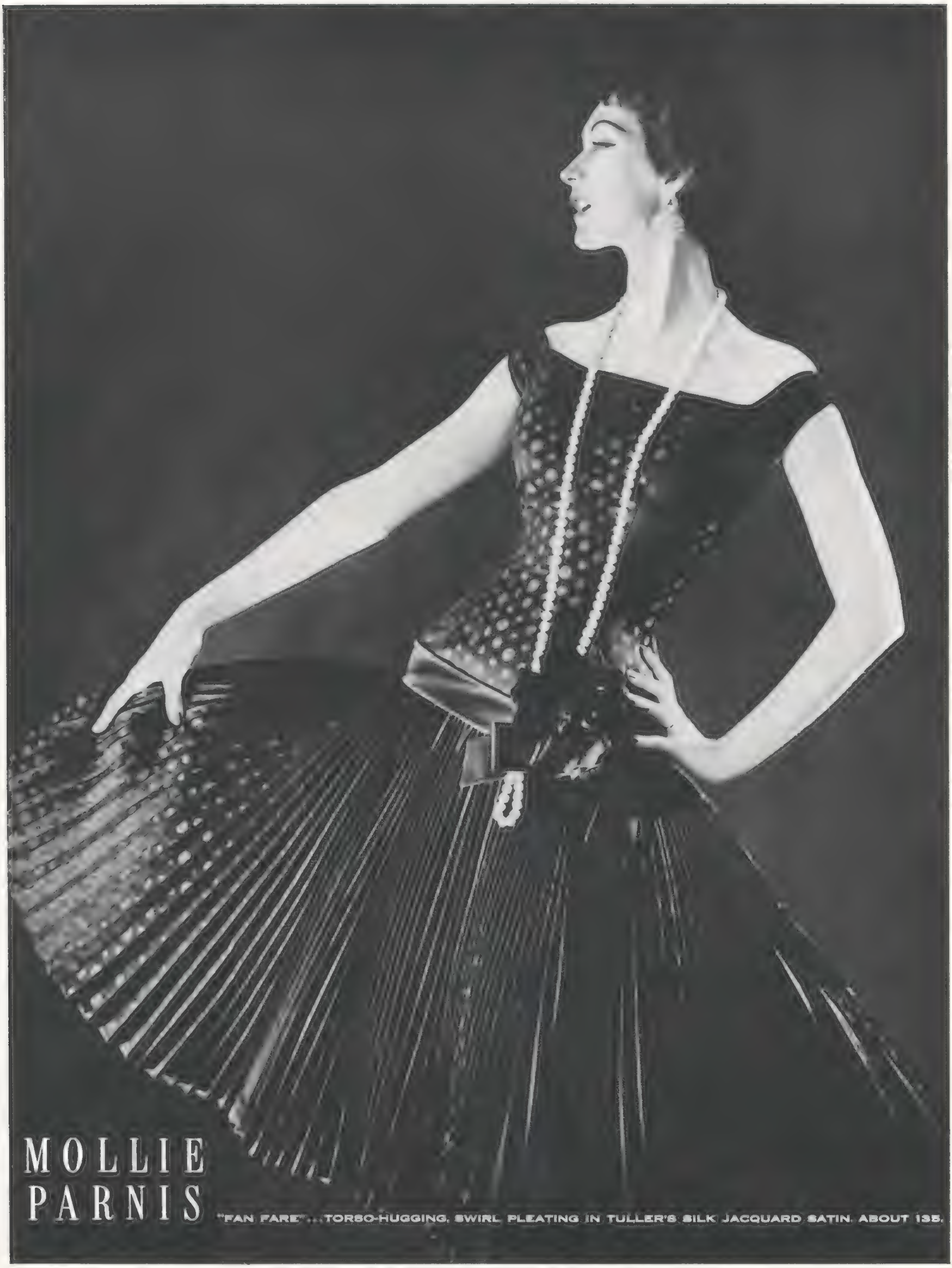
If you're not afraid
of the evening's enchantment . . .
If you're not afraid of the meaning of beguile . . .
HOWARD GREER *interrupts black with a*
waist circlet of nude crepe and chantilly lace 165.00
pours black into curves,
a batteau neckline,
a butterfly bow 198.50
and introduces Howard Greer's fabulous hosiery fashions 2.00



ROBINSON'S

gown shop
LOS ANGELES
beverly shop
BEVERLY HILLS *and* PALM SPRINGS, CALIFORNIA


MOLLIE
PARNIS
"FAN FARE"...TORSO-HUGGING, SWIRL PLEATING IN TULLER'S SILK JACQUARD SATIN. ABOUT 135.

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wide-collared and wonderful coat

in the glorious dark beauty of Great Lakes Mink—American ranch mink, acknowledged the finest in the world.

Maximilian, 20 West 57th Street, New York. HOLT RENFREW & CO. LTD., CANADA

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Evyan

. . . creator of
"White Shoulders"

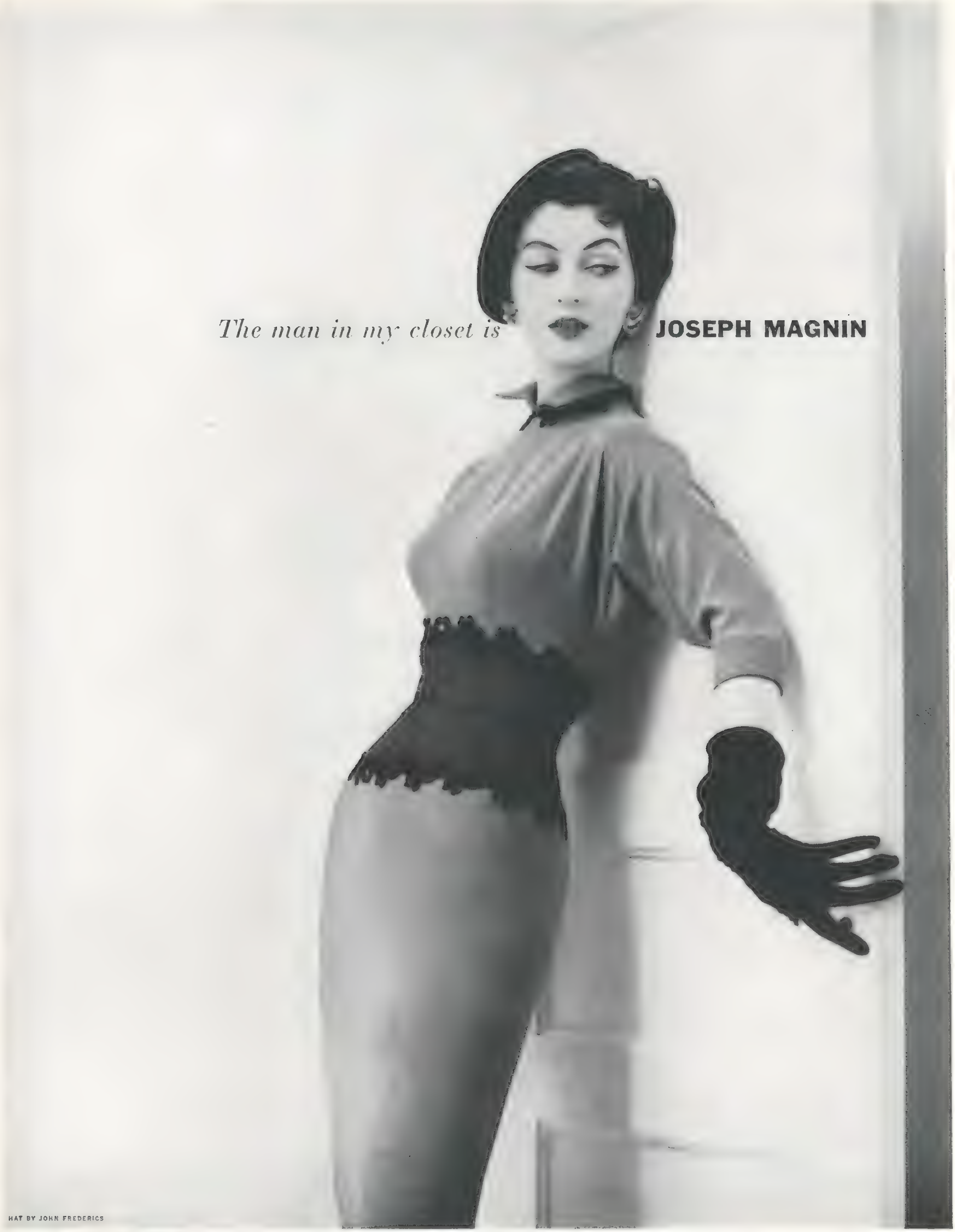
Golden Shadows

"Golden Shadows" Cologne

with the bulbless *Golden Atomizer*

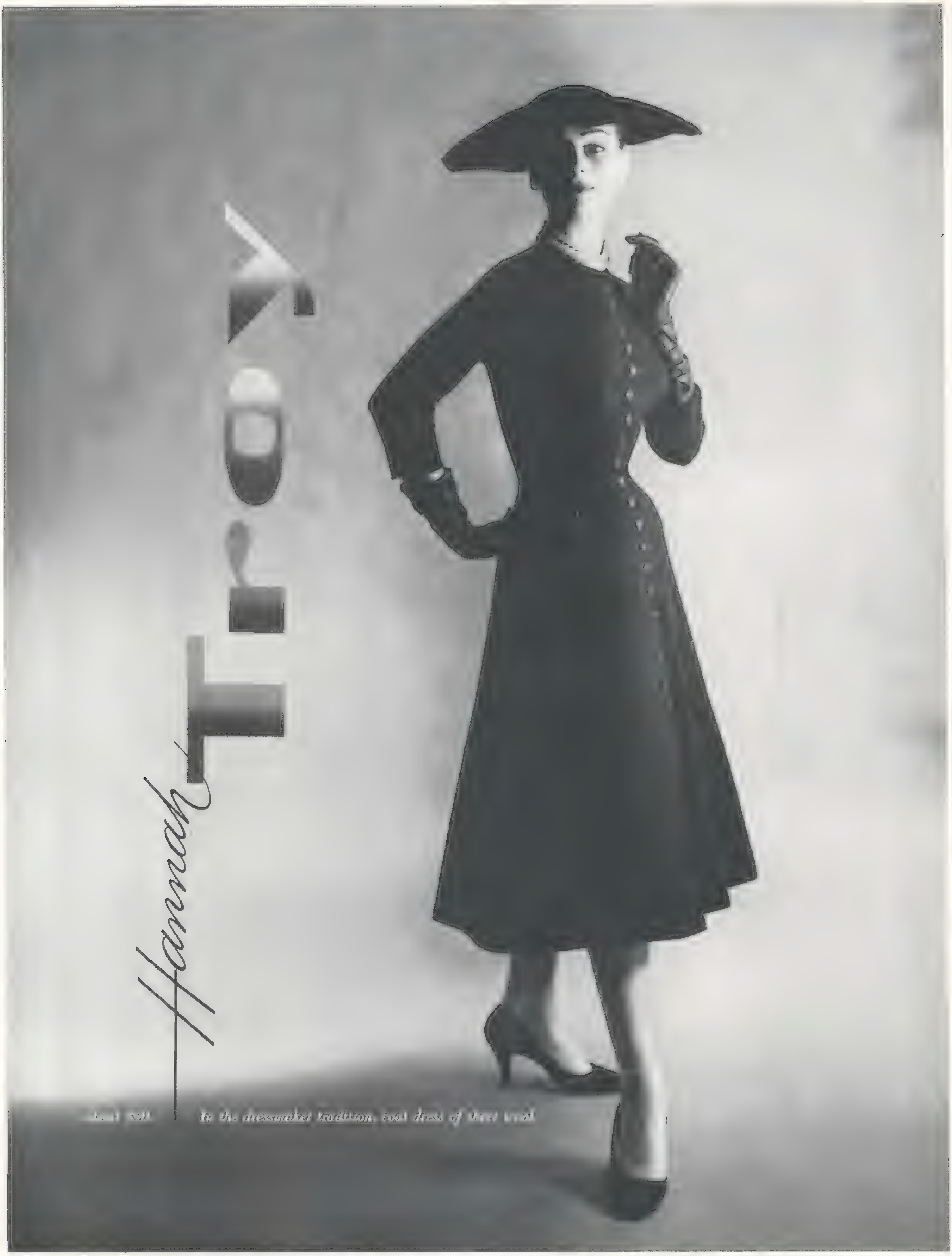
Fabulously Simple—Simply Fabulous

No charge for the Atomizer at the present time


The man in my closet is **JOSEPH MAGNIN**

HAT BY JOHN FREDERICS

FROM THE **HOWARD GREER** COLLECTION DESIGNED EXCLUSIVELY FOR **JOSEPH MAGNIN**
STONESTOWN, SAN FRANCISCO, OAKLAND, BERKELEY, WALNUT CREEK, SAN MATEO, PALO ALTO, TOWN & COUNTRY, SACRAMENTO, RENO, CAL-NEVA LODGE


Hannah Troy

[illegible] In the dressmaker tradition, coat dress of sheer wool.

Crescendoe

gloves by Superb

Overtone 4.00

Dolciss 3.50

Leather-tailored, Wonder-fabric Crescendoe gloves magically slim your hands, wash and wear endlessly, never shrink. Though they're always fashion news, they cost so very little more!

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Why the advertisement on the next page

is of utmost importance to you...

When you buy stockings, you don't do this

...you don't do this

...you do this. And you're right.

Be sure to read the announcement on the opposite page...it probably will revolutionize the way you buy stockings. Here's why.

Despite all of the advertisements which sell stockings as a costume accessory...as an addition to costume and fashion colors... women really look for stockings which will *do* something for their skin, which will blend with and flatter their complexions. That's why they slip their hands into stockings to see how the color looks against their skin. (Chances are, you've done this yourself.)

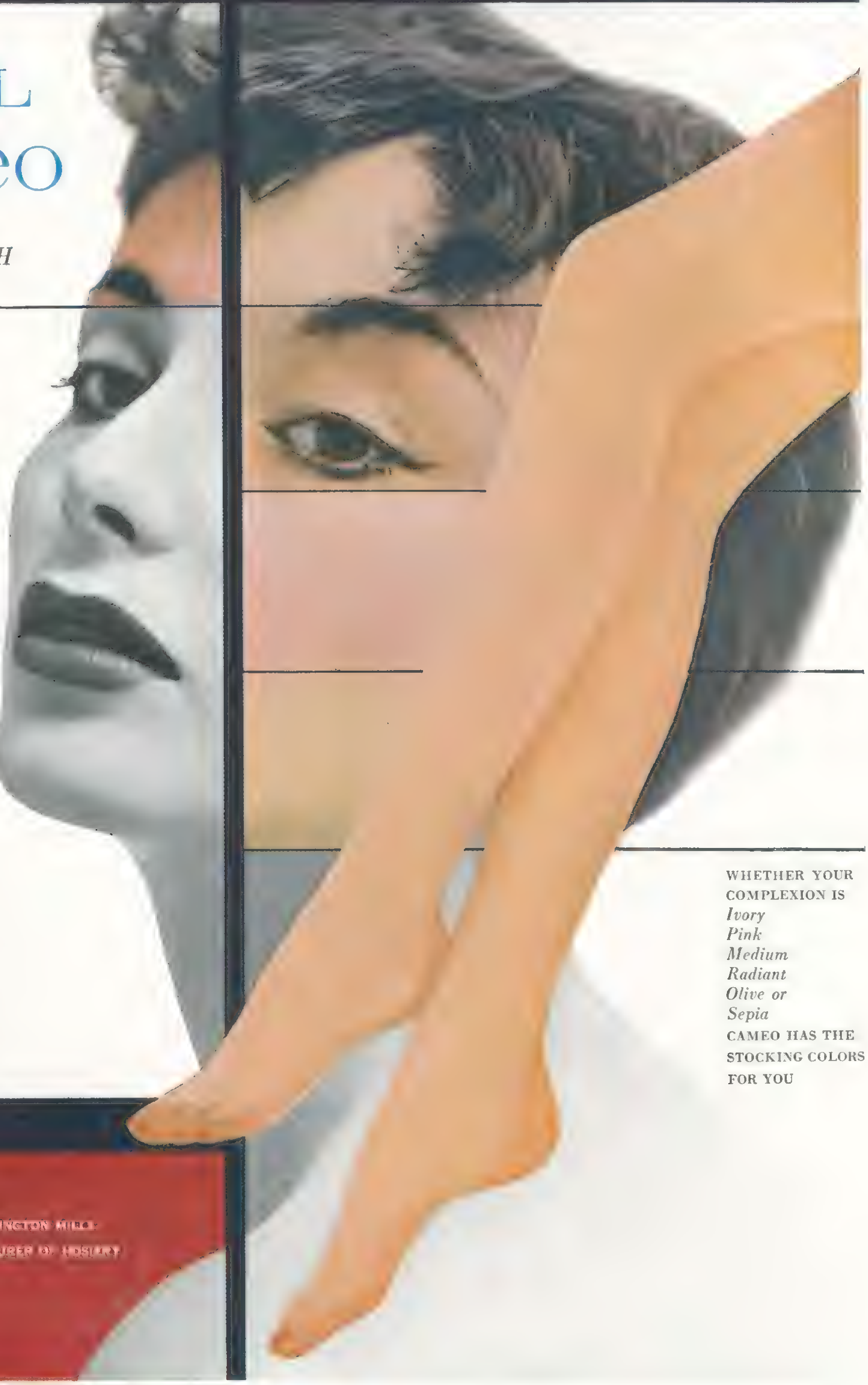
Knowing this, Burlington Mills, world's largest manufacturer of hosiery, did several things. First we went for help to Helena Rubinstein, world famous cosmetic authority. Secondly, we conducted a nationwide survey to determine the number of complexion types throughout the country. Using the authoritative advice of the cosmetic experts and the outcome of the survey, the Burlington Mills laboratories developed stocking colors, called "Skin Tones", which flatter and harmonize with every complexion.

Now, for the first time, you can buy stockings created for your natural skin color. Whether your complexion is ivory, pink, medium, radiant, olive or sepia, there are perfect Bur-Mil Cameo "Skin Tones" to bring out the glamourous beauty of your leg complexion. You'll never have a problem with stocking colors again! Just ask for the new Bur-Mil Cameo stockings in "Skin Tones". They're very personally *yours.*

NOW! STOCKING COLORS TO FLATTER YOUR COMPLEXION

BUR-MIL Cameo

the only stockings with
FACE POWDER FINISH



According to Helena Rubinstein, famous cosmetic authority, you *should* buy stockings to harmonize with your complexion . . . just as your face powder does. And now for the first time, you can.

Whatever your complexion, Bur-Mil Cameo's new stocking Skin Tones for day and evening add new loveliness to your legs. And Cameo's exclusive Face Powder Finish blesses your legs with the illusion of luxurious mistiness.

Ask for the new Bur-Mil Cameo stockings in seamless and full-fashioned styles. $1.15 to $1.65.

WHETHER YOUR
COMPLEXION IS
Ivory
Pink
Medium
Radiant
Olive or
Sepia
CAMEO HAS THE
STOCKING COLORS
FOR YOU

A PRODUCT OF BURLINGTON MILLS
WORLD'S LARGEST MANUFACTURER OF HOSIERY

"BUR-MIL"® "CAMEO"® "FACE POWDER"® AND "SKIN TONES" ARE TRADEMARKS OF BURLINGTON MILLS CORPORATION.

is always on its best behavior

THAT'S WHY IT'S THE PERFECT CHOICE for this season's refreshing "boy look." Kasper tailors a black-and-white tweed of wool and "Dacron" that keeps its just-pressed look through many a busy day. It adds invisible stamina and pleasurable, carefree wearing to the finest fabrics, and the loveliest fashions. "Dacron" is Du Pont's trade-mark for its polyester fiber.

When you see "Dacron" used alone or in blends, you can be sure a thoughtful designer chose it to increase your satisfaction.

Lord & Taylor, N. Y. • Neiman-Marcus, Dallas • The J. L. Hudson Co, Detroit

DU PONT
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BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

DACRON®. . . ONE OF DU PONT'S MODERN-LIVING FIBERS

looks more like fur than fur itself!

BORGANA

You've never seen anything like it; you've never *touched* anything like it. And for good reason: there just *isn't* anything like it—except Borgana. Borgana is an original fabric, made on exclusive, Borg patented machines. Blended of Orlon† and Dynel, it is soft and shimmery, pours into a coat like cream. It's light as a whisper; warm as the Gulf Stream; scoffs at moths and cleans like fur. Until you've worn a coat of Borgana, you've never experienced the comfort and flattery a coat can give you. At better stores everywhere. For store nearest you, write any of these four fine makers.

MODELIA, INC., 205 W. 39 ST., N. Y. • KRAELER-FRASCA, 500 SEVENTH AVE., N. Y. • ALBRECHT FURS, 21 W. 5 ST., ST. PAUL, MINN. • GORDON MFG. CO., LTD., 423 MAYOR ST., MONTREAL, CANADA

BORG fabric

Borg Fabric Division, The George W. Borg Corp., Delavan, Wisconsin

†T.M. Reg.
A new Borg fabric, patent pending

Honey Bear

...be a "honey"... wear Honey Bear... a luscious honey-tinted hosiery shade for fall-into-winter!

So beautiful it has been coordinated with other ready-to-wear and accessories. It's the perfect accent for the fall browns and spice-tones, like nectar with navy and black.

CEIL CHAPMAN DRESS
HERBERT LEVINE SHOES
CASTLECLIFF JEWELRY

Mary Grey
HOSIERY

© 1954 MARY GREY HOSIERY MILLS, BRISTOL, VIRGINIA

Ceil Chapman

Guide To Glove Etiquette

It is customary to remove gloves at the theatre, but women have been known to refuse to put a style as attractive as Dawnelle's "Portia" out of sight so long! **$5.00**

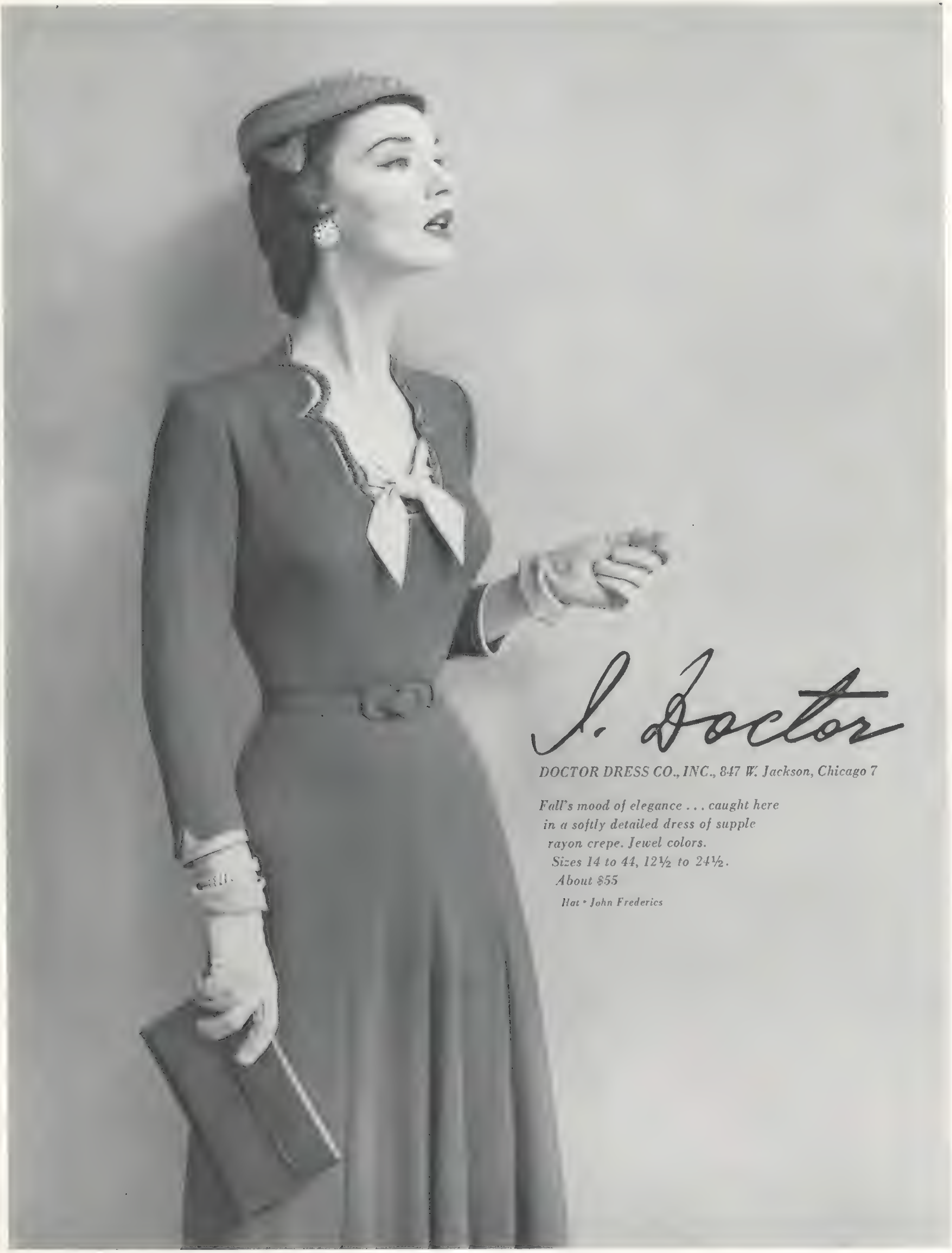
Always wear long gloves at the opera . . . and do use opera glasses . . . they add so much to your enjoyment while giving you a wonderful chance to display Dawnelle's "Marietta"! **$5.00**

You really shouldn't be eating canapés with your gloves on, but who can blame you for showing off "Tango"? **$3.50**

It is correct to wear gloves at a tea dance—and downright inspired to wear a style as enchanting as Dawnelle's "Athena"! **$4.00**

dawnelle

dawnelle inc., 16 East 34th Street, New York, N. Y.

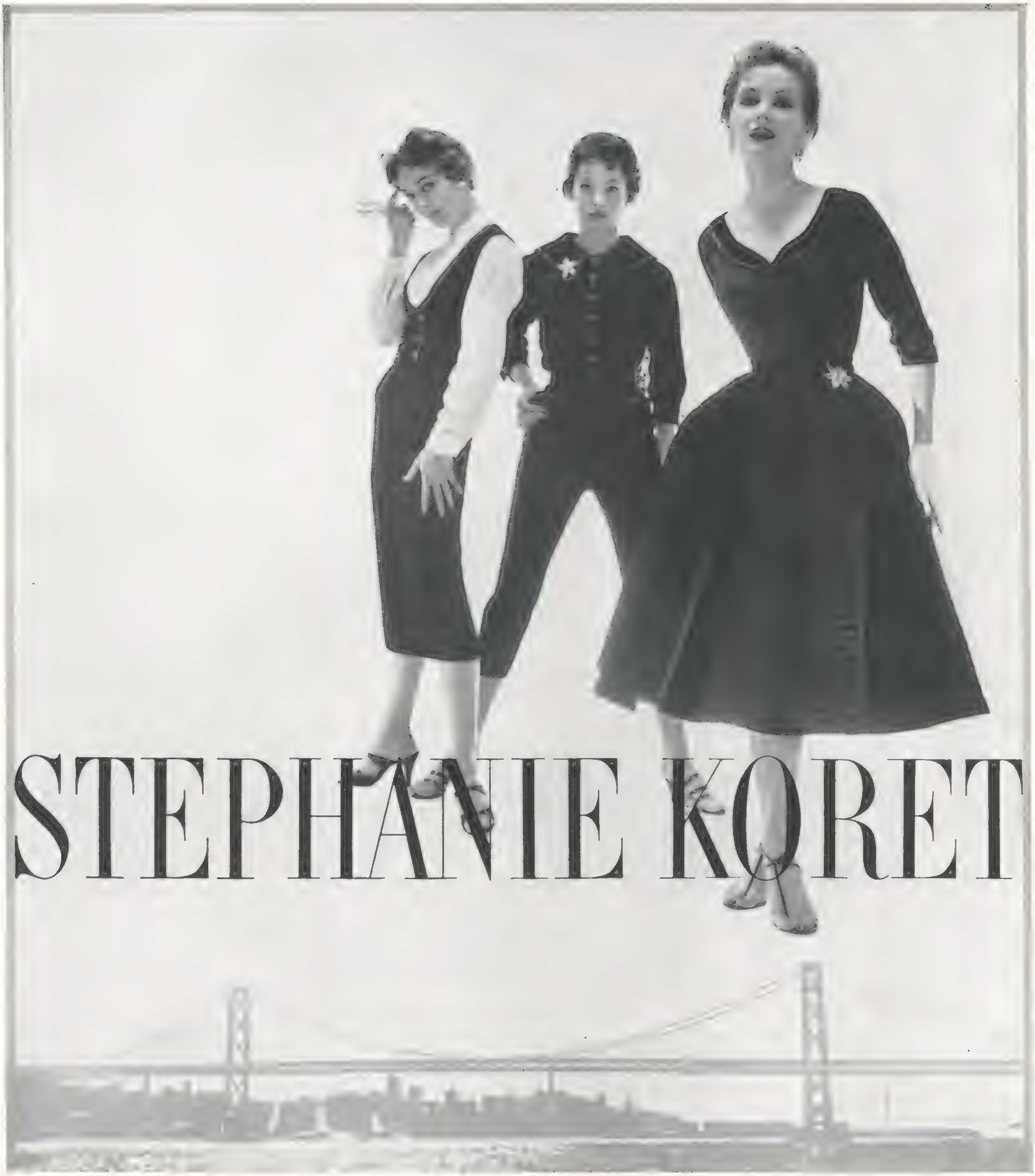


I. Doctor

DOCTOR DRESS CO., INC., 847 W. Jackson, Chicago 7

*Fall's mood of elegance . . . caught here
in a softly detailed dress of supple
rayon crepe. Jewel colors.
Sizes 14 to 44, 12½ to 24½.
About $55*

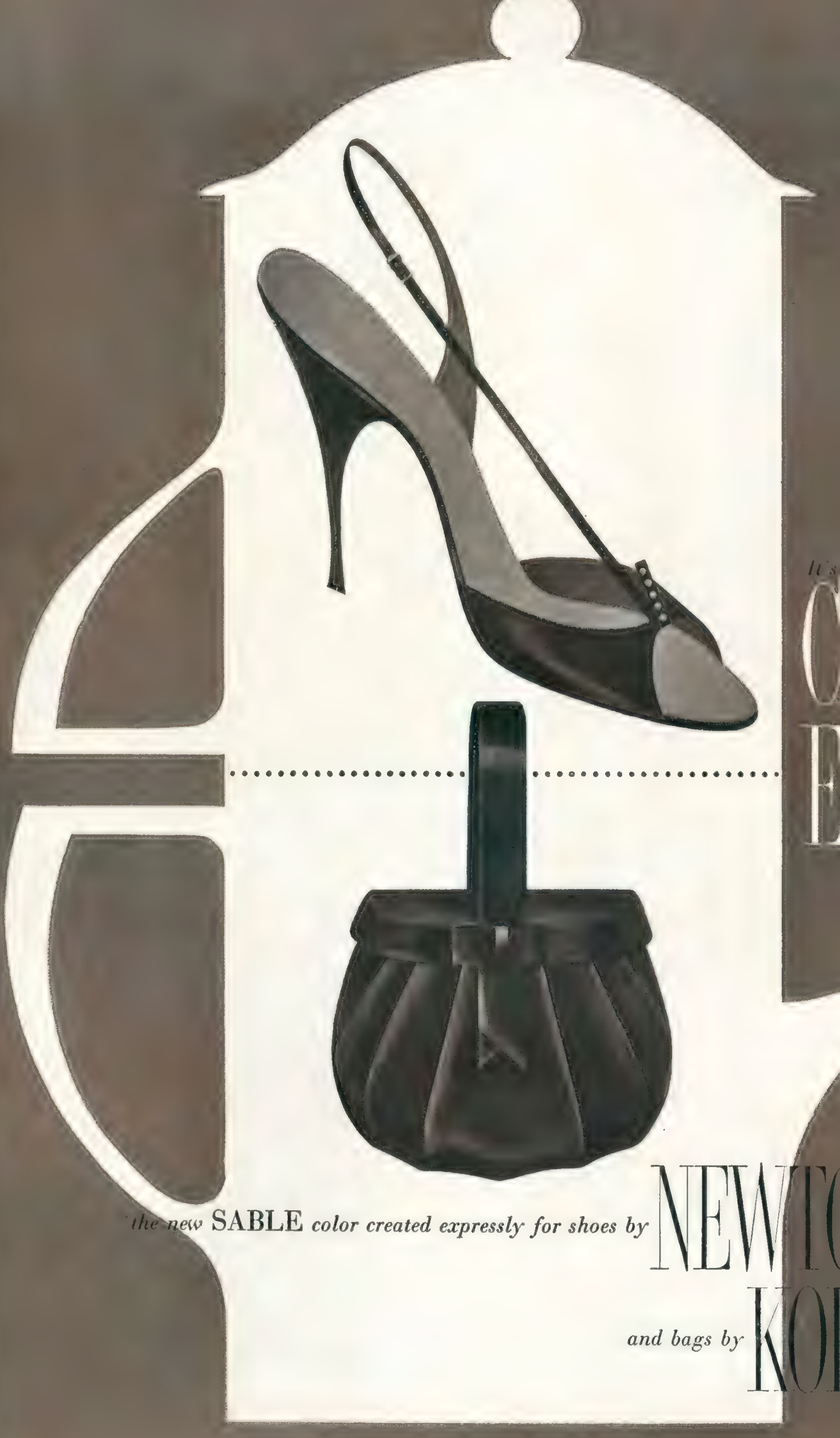
Hat • John Frederics



FROM SAN FRANCISCO, count on casual clothes to have a cosmopolitan air . . .
like these PAIR-OFFS in VICTORIA VELVETEEN, a jet-black wardrobe of slim skirt, about 11.00
and double-breasted weskit, about 9.00; skinny pants, about 15.00
and empire jacket, about 18.00; quilted cartwheel skirt, about 25.00
and a scoop-neck blouse of VELVANYL (acetate and nylon) about 9.00.

Koret of California

At these fine stores or write Koret of California, Dept. SV, 611 Mission Street, San Francisco 5, California for store nearest you.
Stern Bros., New York; The Golden Rule, St. Paul; Olds and King, Portland; Brumfield's, Gulf Coast.



It's

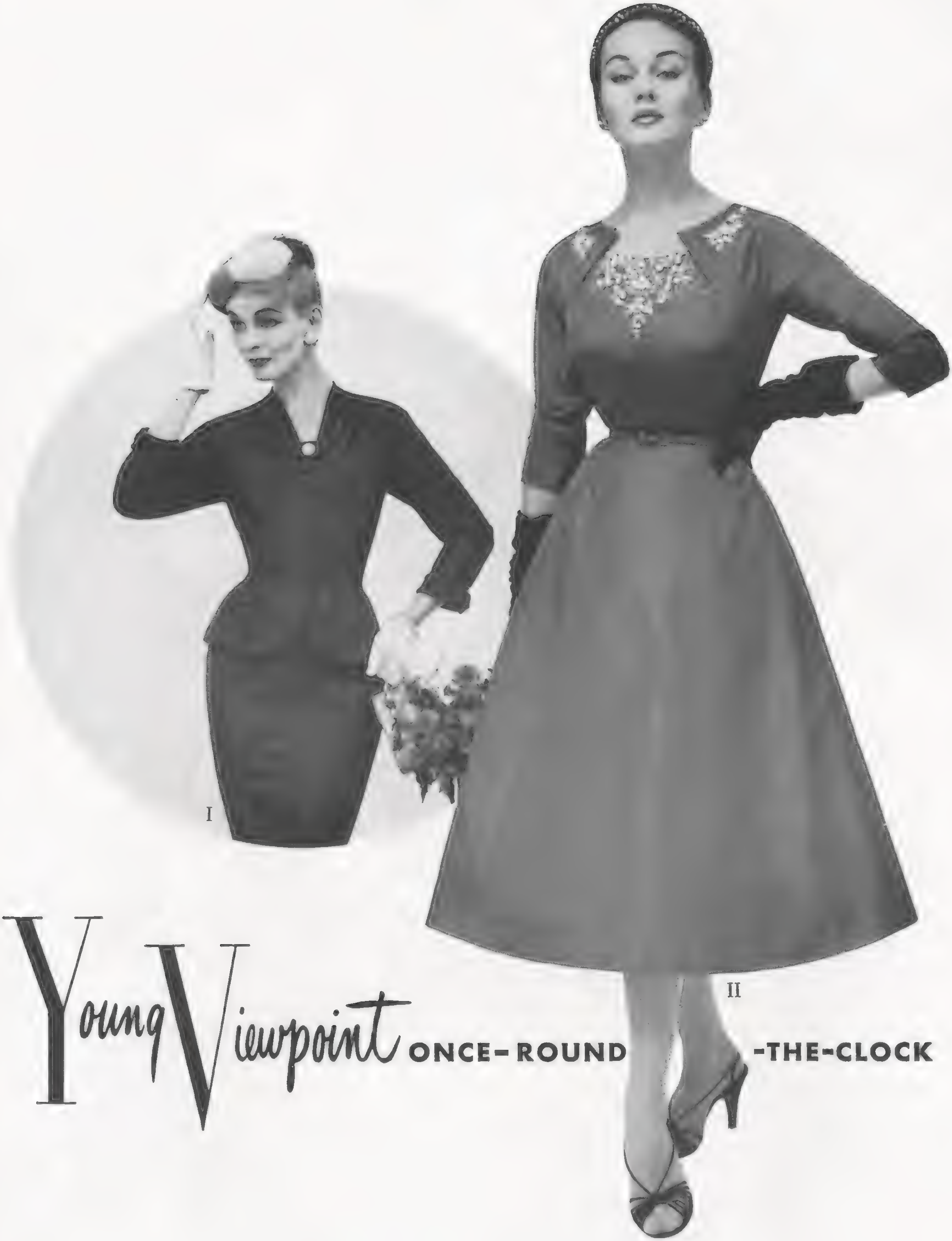
CAFÉ

ESPRESSO*

the new SABLE *color created expressly for shoes by* NEWTON-ELKIN

and bags by KORET

LORD & TAYLOR, NEW YORK . . . MARSHALL FIELD, CHICAGO . . . J. W. ROBINSON, LOS ANGELES . . . RICH'S, ATLANTA . . . BONWIT TELLER, PHILADELPHIA



Young Viewpoint ONCE-ROUND-THE-CLOCK

Young Viewpoint ushers in
the Fall season with an
inspired group of go-everywhere fashions.
Artfully conceived to flatter the woman 5′5″
and less...tailored with finesse of
exquisite and exclusive fabrics...they will
enhance your figure, and
lend added zest to every occasion.

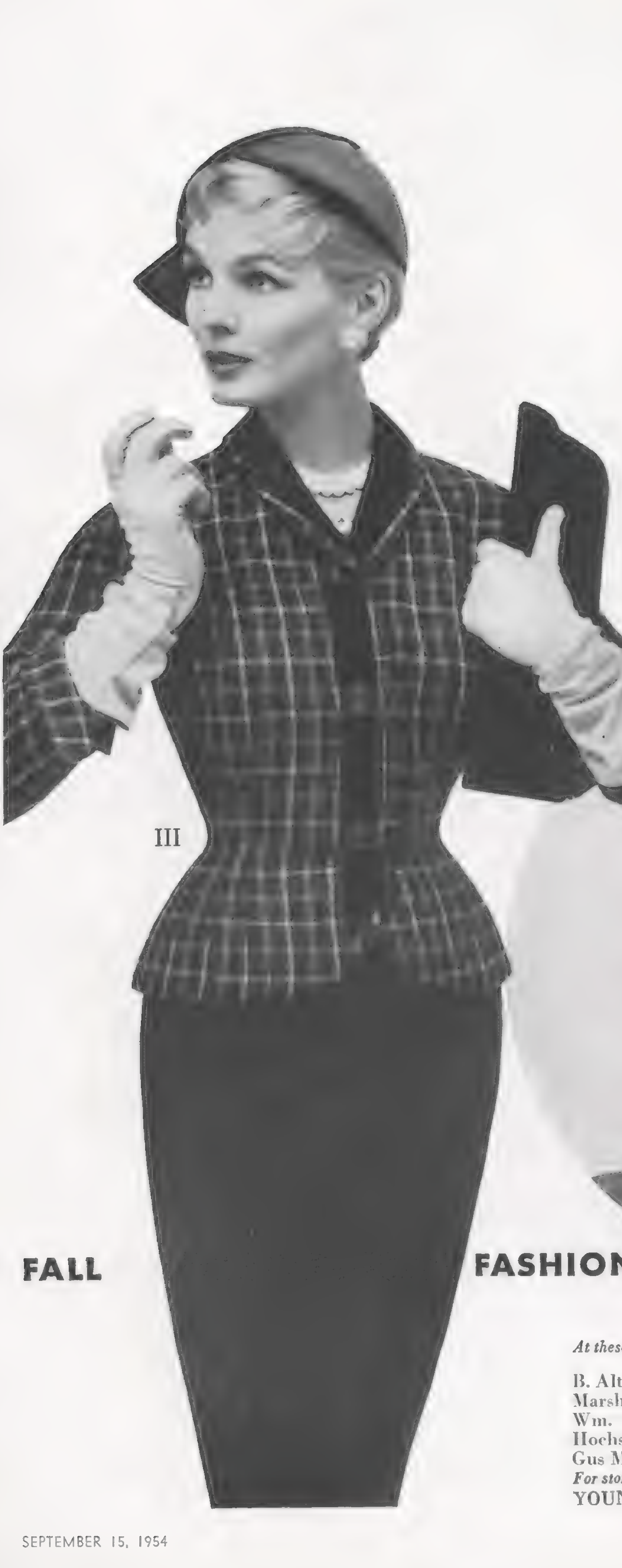
I Silkened worsted suit with jacquard-dot pattern. Anthracite, slate blue, brown. About $55

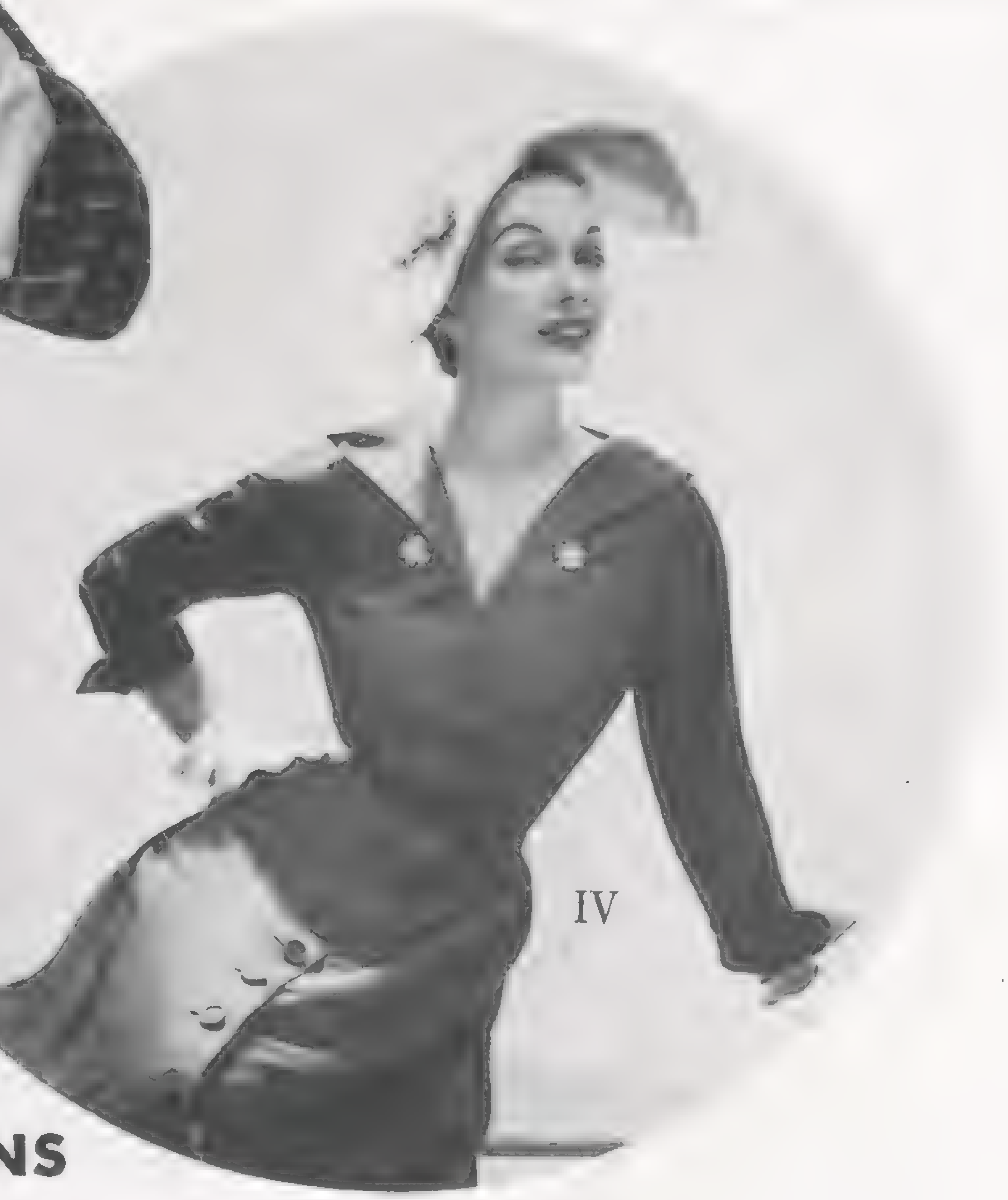
II Dramatic organzine dress with Baroque beading. Hunter green, Dior blue, scarlet. About $45

III Superb wool suit with plaid jacket. Blue plaid with black skirt, green plaid with green skirt. About $40

IV Attention-compelling peau-de-soie coat dress. Dove grey, Dior blue, black. About $50

All in sizes 12½Y to 22½Y...and Y stands for Young!


III

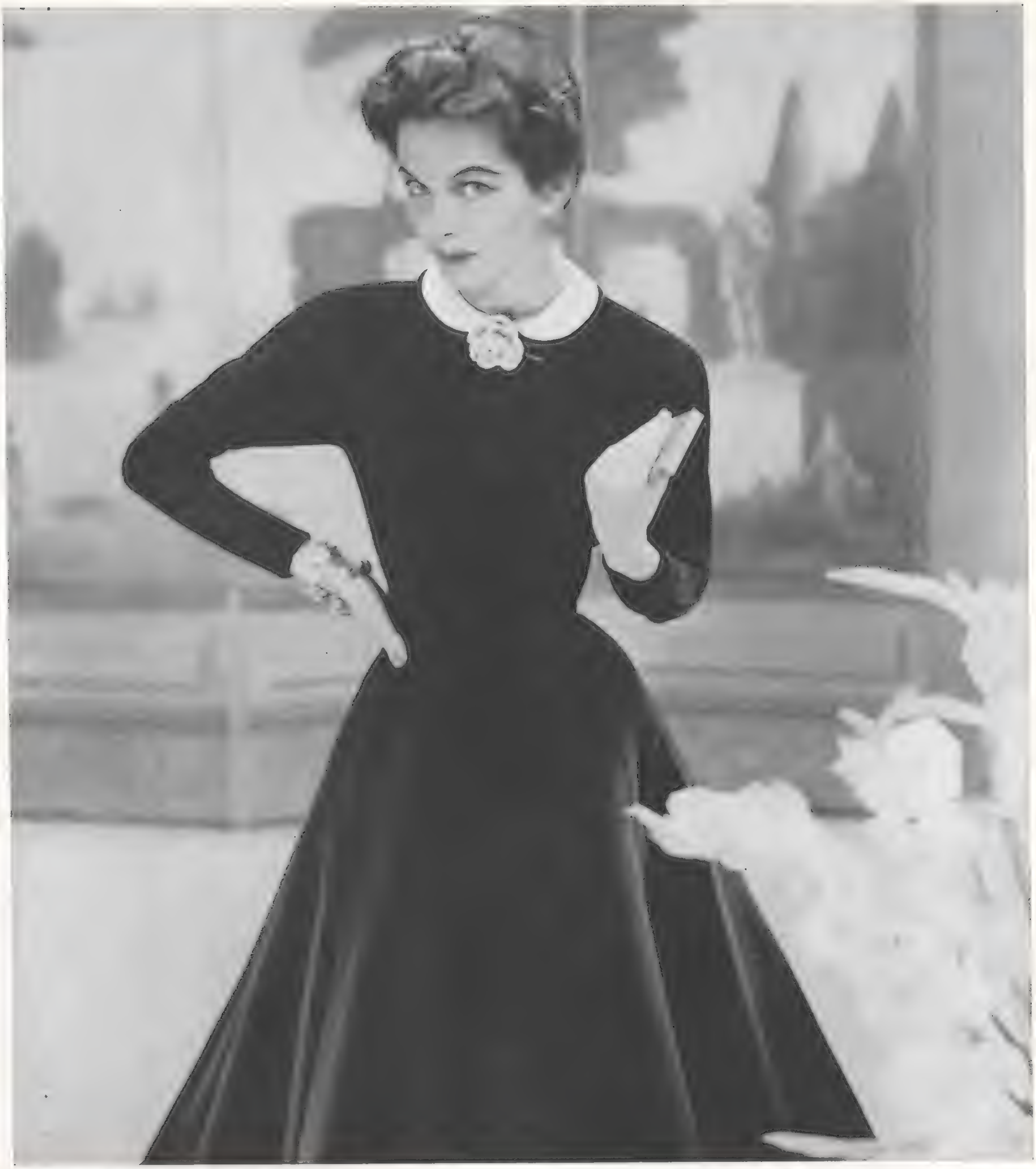

IV

FALL FASHIONS

At these and many other fine stores:

B. Altman & Co., New York City	J. W. Robinson Co., Los Angeles
Marshall Field & Co., Chicago	Sakowitz Bros., Houston
Wm. Filene's Sons Co., Boston	B. Siegel Co., Detroit
Hochschild, Kohn & Co., Baltimore	H. P. Wasson & Co., Indianapolis
Gus Mayer Co., Ltd., New Orleans	Woodward & Lothrop, Washington

For store nearest you, write:
YOUNG VIEWPOINT • 1400 Broadway • New York 18, N. Y.



Merrimack
TWILL-BACK
VELVETEEN

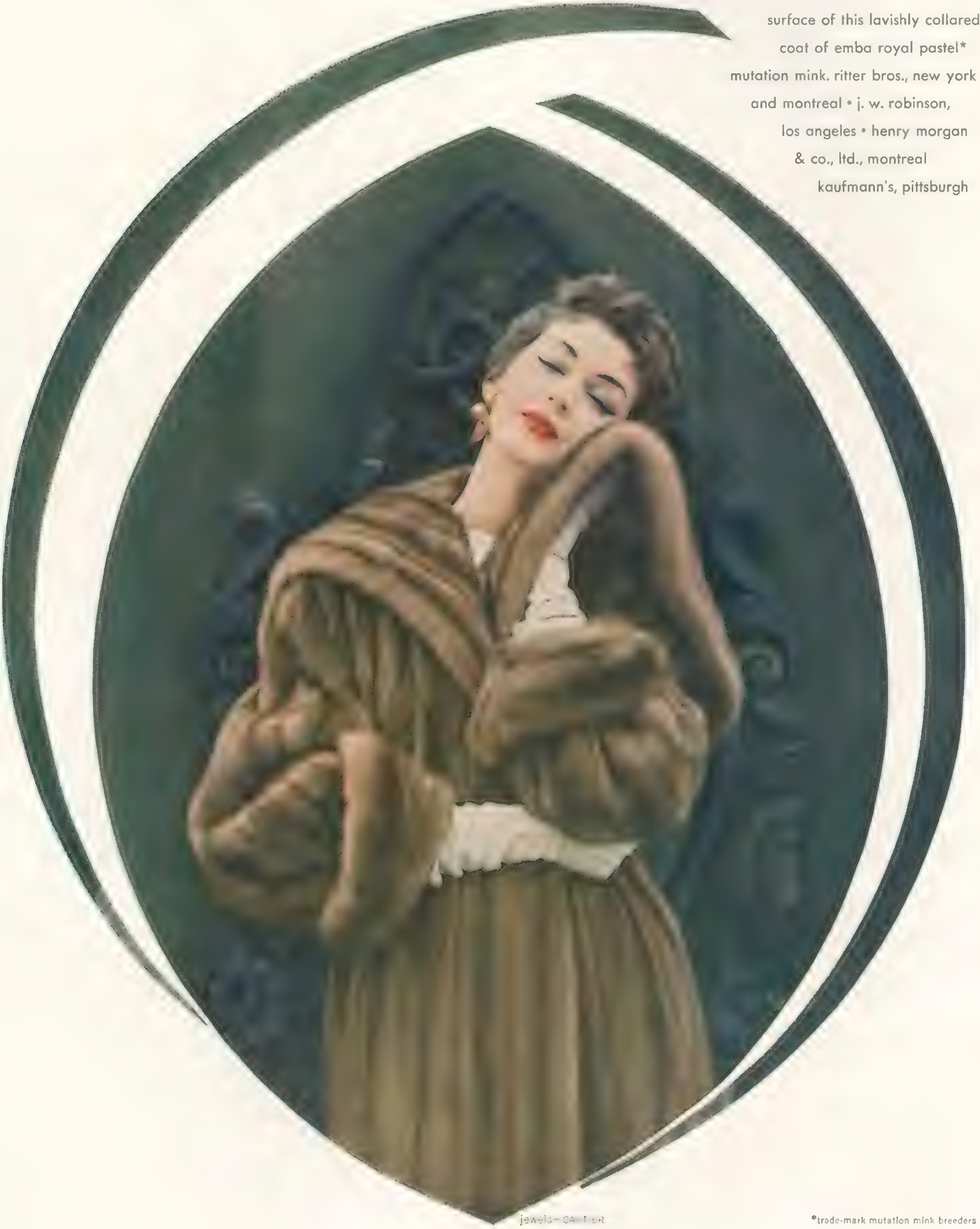
PRINCESS-LINE DRESS WITH LONG TAPERED SLEEVES, PETER PAN COLLAR WITH SATIN OVER-COLLAR. FASHIONED OF MERRIMACK VELVETEEN BY JERRY GILDEN, NEW YORK. BLACK, ROYAL BLUE, PURPLE. SIZES 8-16. ABOUT $30. AT LORD & TAYLOR, NEW YORK; MARSHALL FIELD, CHICAGO; NEIMAN-MARCUS, DALLAS; JOSEPH MAGNIN, SAN FRANCISCO.

MERRIMACK MANUFACTURING CO., INC., 1450 BROADWAY, NEW YORK 18. MILLS AT LOWELL, MASS.

PRODUCED IN AN AMERICAN MILL BY AMERICAN CRAFTSMEN

emba royal pastel
mutation mink designed by
ritter bros., new york

cool and warm lights dance over the surface of this lavishly collared coat of emba royal pastel* mutation mink. ritter bros., new york and montreal • j. w. robinson, los angeles • henry morgan & co., ltd., montreal kaufmann's, pittsburgh



jewels—CARTIER

*trade-mark mutation mink breeders association

CROMPTON
corduroy

BRIGANCE OF SPORTSMAKER loves this CROMPTON CORDUROY with its interesting new texture and velvety richness. His casually elegant dress, sizes 8 to 16, in Beige, Royal Blue, Black. About $40. At Lord & Taylor, New York, N. Y.; A. Harris & Co., Dallas, Tex.; J. L. Hudson, Detroit, Mich.; Z.C.M.I., Salt Lake City, Utah.

CROMPTON-RICHMOND CO., INC.
The Pioneer of American Corduroy & Velveteen—Est. 1807
1071 Avenue of the Americas, New York 18, N. Y.

The practical perfection of an Evans makes these great handbags prudent investments as well as exciting possessions

Illustrated:
"The Parkway" in Black Calf including powder box, lipstick holder, Evans Automatic Lighter and comb, about $70. plus tax. In genuine Alligator, about $150. plus tax. Other elegant Evans bags from $15.

Evans®
IS ELEGANCE

EVANS CASE COMPANY, NORTH ATTLEBORO, MASS.

Out of a great new nylon plant

...comes nylon yarn that makes news in fashion

This is an important step in the history of nylon. Into a vast new plant, Chemstrand has put the most advanced equipment yet created to make nylon yarn strong, fine, flexible and beautiful. Out of that plant comes the spectacular result: nylon yarn as perfect as man can make it–Chemstrand nylon, for the newest and loveliest fashions in the world.

CHEMSTRAND
NYLON

Chemstrand makes *only* the yarn;
America's finest mills and manufacturers do the rest.

THE CHEMSTRAND CORPORATION

GENERAL SALES OFFICES: 350 Fifth Ave., N. Y. 1 • PLANTS: CHEMSTRAND NYLON—Pensacola, Fla. • ACRILAN® ACRYLIC FIBER—Decatur, Ala.

You know her by her easy manner, her look of elegance without half trying. You know her by her Roger Van S—the handsome handbag she keeps at her side, or wears so confidently over her shoulder.

the girl who goes with roger van S

Roger Van S. Inc., handbags and belts, 11 West 32 Street, New York.

TWEED ENSEMBLE BY MONTE-SANO & PRUZAN

Naturally... the wonderful woollens of the

TWEED SUIT BY ANTHONY BLOTTA

world come from Britain

There are very good reasons why you should look for British Woollens when you buy. Like true thoroughbreds, their quiet authenticity and timeless style are apparent at a glance. They have the long-lived, luxurious resiliency which only the foggy dampness of Britain's climate can give to wool. Best of all, the price of these fabrics is incongruously modest when you consider their enduring character. In the collections at fine stores everywhere, you'll find superb British Woollens for the whole family. Look for them when you shop. It will pay you in every respect.

British Woollens

Fabrics Forever in Fashion

If it's the last word in male fashion . . .

it's bound to be

BAKER

Wherever you find America's best-dressed men . . . you'll be seeing NEEDLE-DOTS before your eyes! Loomed by Britain's finest worsted mill, JOSIAH FRANCE of Huddersfield, this luxurious dusk-black featherweight flannel is subtly accentuated by small dots . . . creating an effect of "subdued excitement". NEEDLE-DOT is perfectly comfortable for year 'round wear and superbly hand-tailored by BAKER for flattering "personal appearances."

BAKER, 200 Fifth Avenue, New York, N.Y.

Your choice of models at these and other exclusive men's apparel shops.

De Pinna
New York City
Zareh
of Boston, Brookline and Belmont
Neiman-Marcus
Dallas, Texas
Neusteters
Denver, Colo.
Kilgore & Hurd
Detroit, Mich.
John L. Ashe
Fort Worth, Texas
212 Mans Shop
Harrisburg, Pa.
Norton-Ditto
Houston, Texas
L. S. Ayres
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Martin's
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Julius Lewis
Memphis, Tenn.
Gentree, Ltd.
New Haven, Conn.
Keller-Zander
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Connolly's
Oklahoma City, Okla.
Jackson & Moyer
Philadelphia, Pa.
Thalhimers
Richmond, Va.
Rosenblath's
Shreveport, La.
The Crescent
Spokane, Wash.
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St. Louis, Mo.
Mayer & Schmidt
Tyler, Texas

obviously, I. Miller is a ladies' man

as witness Flagstone,
a greyed brown that's the news in neutrals . . . for the lady to wear in our famed
Femata and Illusa lasts.

AVAILABLE AT I. MILLER STORES IN NEW YORK AND AGENCIES IN PRINCIPAL CITIES OR WRITE TO I. MILLER AND SONS INC. EMPIRE STATE BUILDING NEW YORK CITY

fashion afoot... NoMend® beautiful stockings
NoMend "FAMOUS 5"
PROPORTIONED LEG TYPES
"ONE IS EXACTLY YOURS"

NOBODY EVER REGRETTED BUYING QUALITY

NoMend stockings enhance your fashion standing... they fit so flawlessly, and wear so well in spite of their delicate air! For with NoMend's exclusive "FAMOUS 5"® Proportioned Leg Types "one is exactly yours" in daytime or dancing sheers. Perfectly beautiful, in NoMend's "Fashion Approved" Colours.

18 CARAT GOLD COIN DOTS . . . shaped to a minute waist and a skirt released to just the right fullness. Suave silk and worsted curving in a provocative decolletage . . . only jet black with gold. Sizes 8 to 16. $69.95

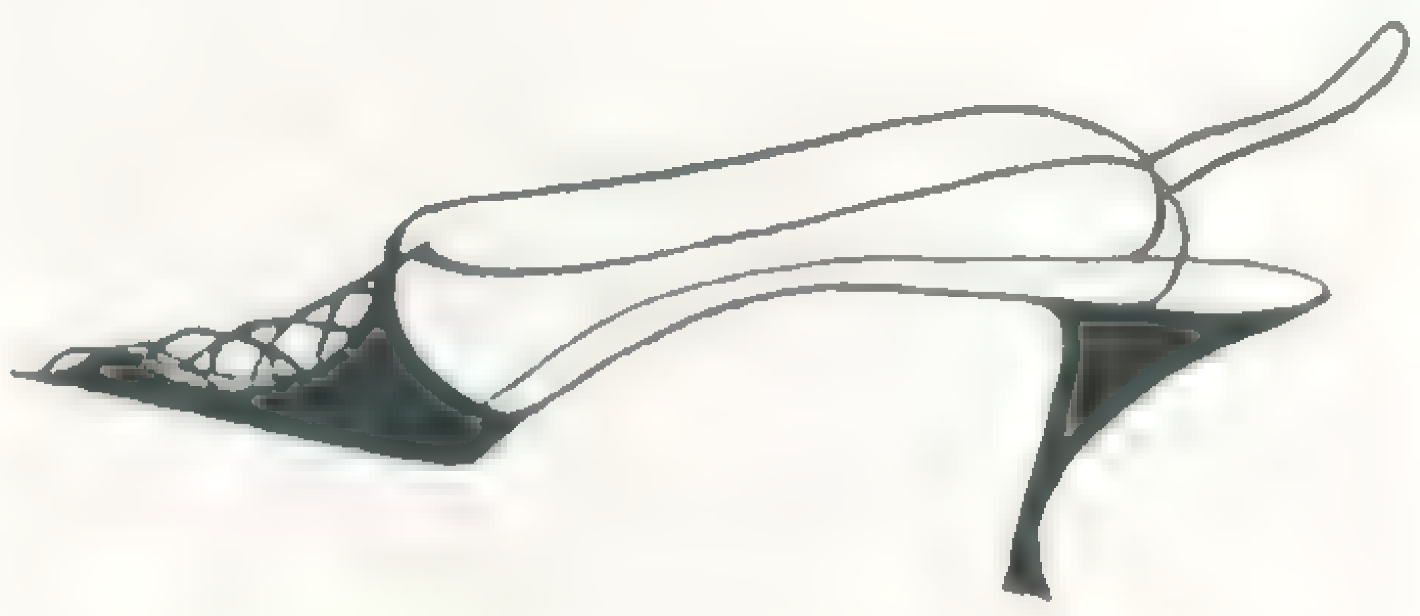
it's
a
"suzy
perette"
first at Russeks

AND AT OTHER LEADING STORES.

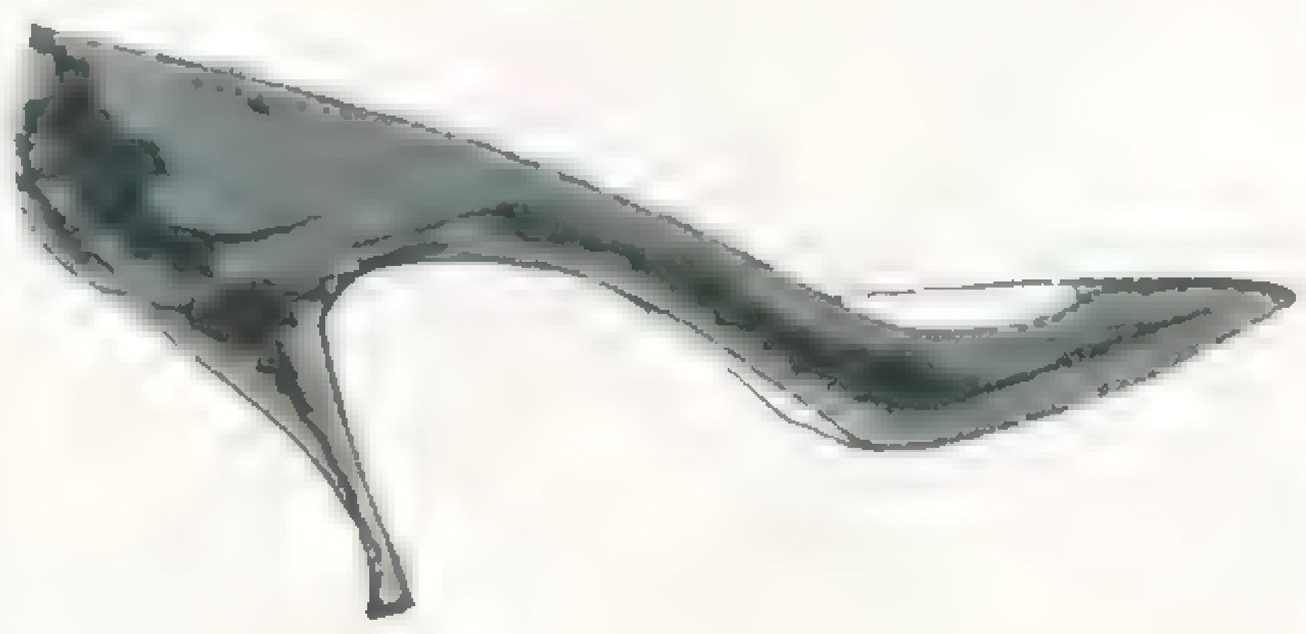
PHOTOGRAPHED AT THE PARK LANE

shaped for an exciting new season

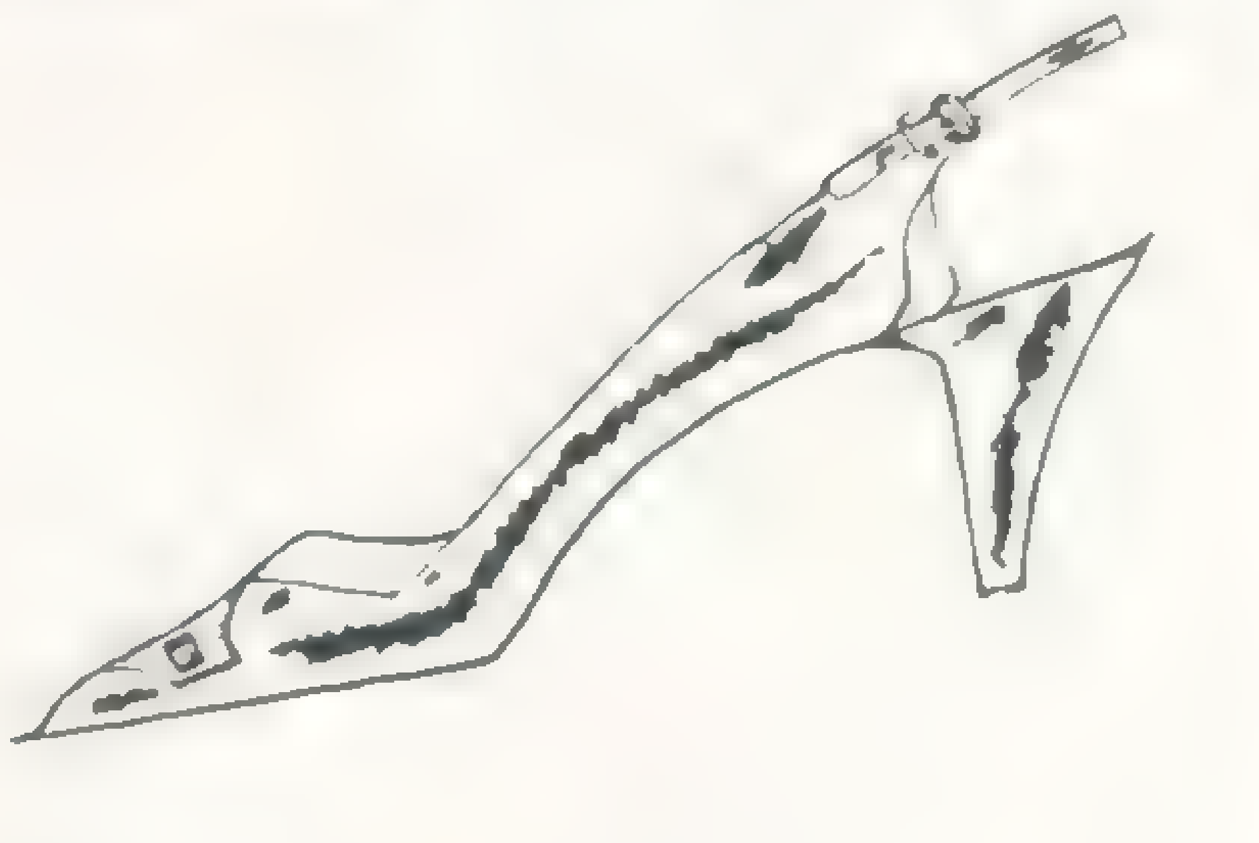
...a season more aware than ever before of the beauty of line...the glory of fine leather...the luxury of comfort...the importance of value. Vitality designers have shaped this exciting new collection to encompass *all* these qualities. We know you'll appreciate their genius when you select your new wardrobe of Vitality Shoes.



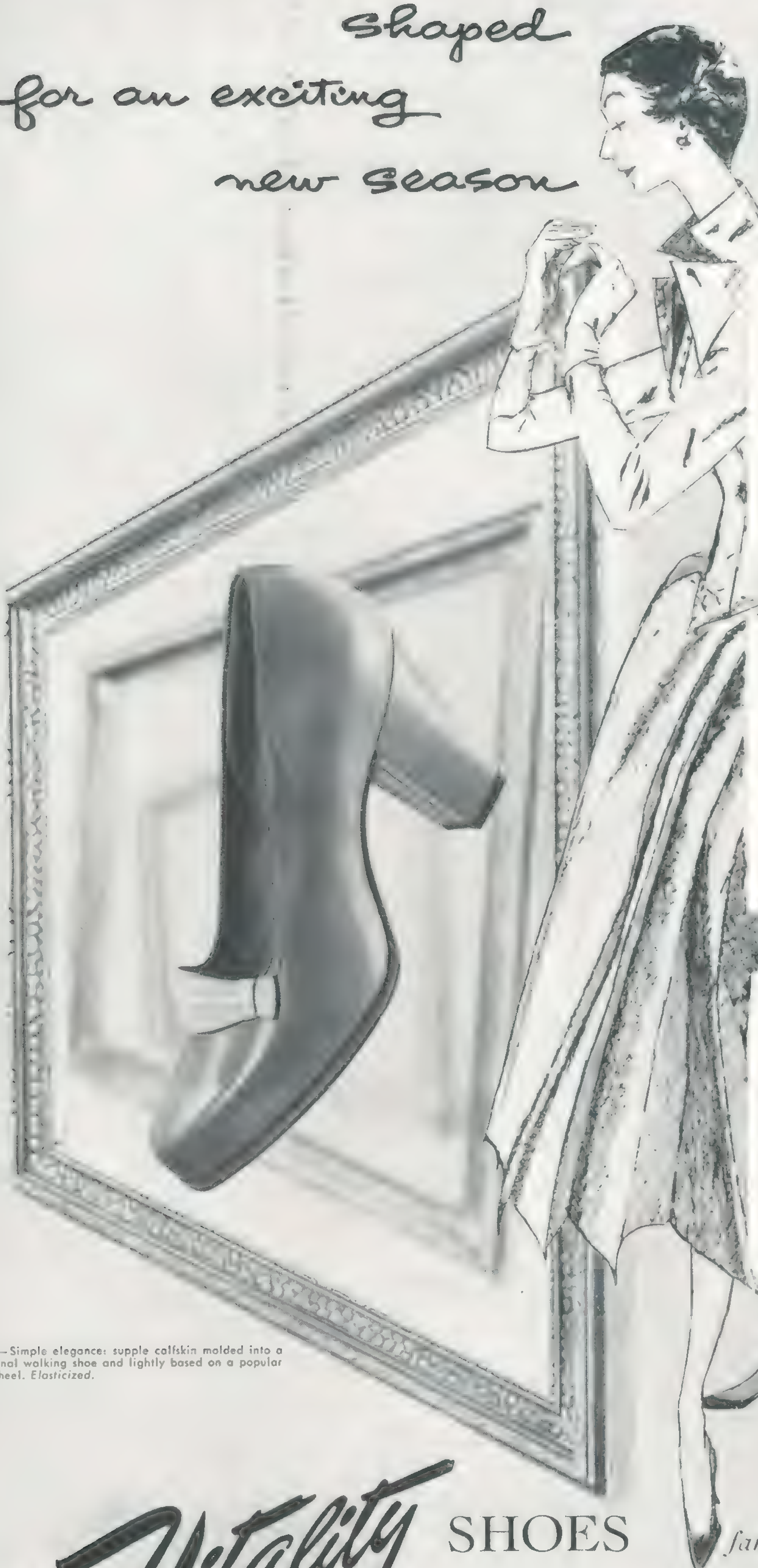
STARLIGHT—Delicate straps shaped, openly, for flattery. Lightly balanced on a mid-high heel. Delightful for dining, dancing, deviating from the ordinary.



CLARETTE—The classic pump, an expression of authoritative good taste for afternoon and evening wear. Wonderful with suits or silks. *Elasticized.*



SNAZZY—Essential to your wardrobe for its great affinity to tweeds, cashmeres, knits. Open toe, envelope vamp.



NADA—Simple elegance: supple calfskin molded into a functional walking shoe and lightly based on a popular lower heel. *Elasticized.*

Vitality SHOES *famous for* fashion *and* fit $\$10^{95}$ to $\$12^{95}$

Vitality Shoe Company,
Division of International Shoe Company,
St. Louis 3, Missouri

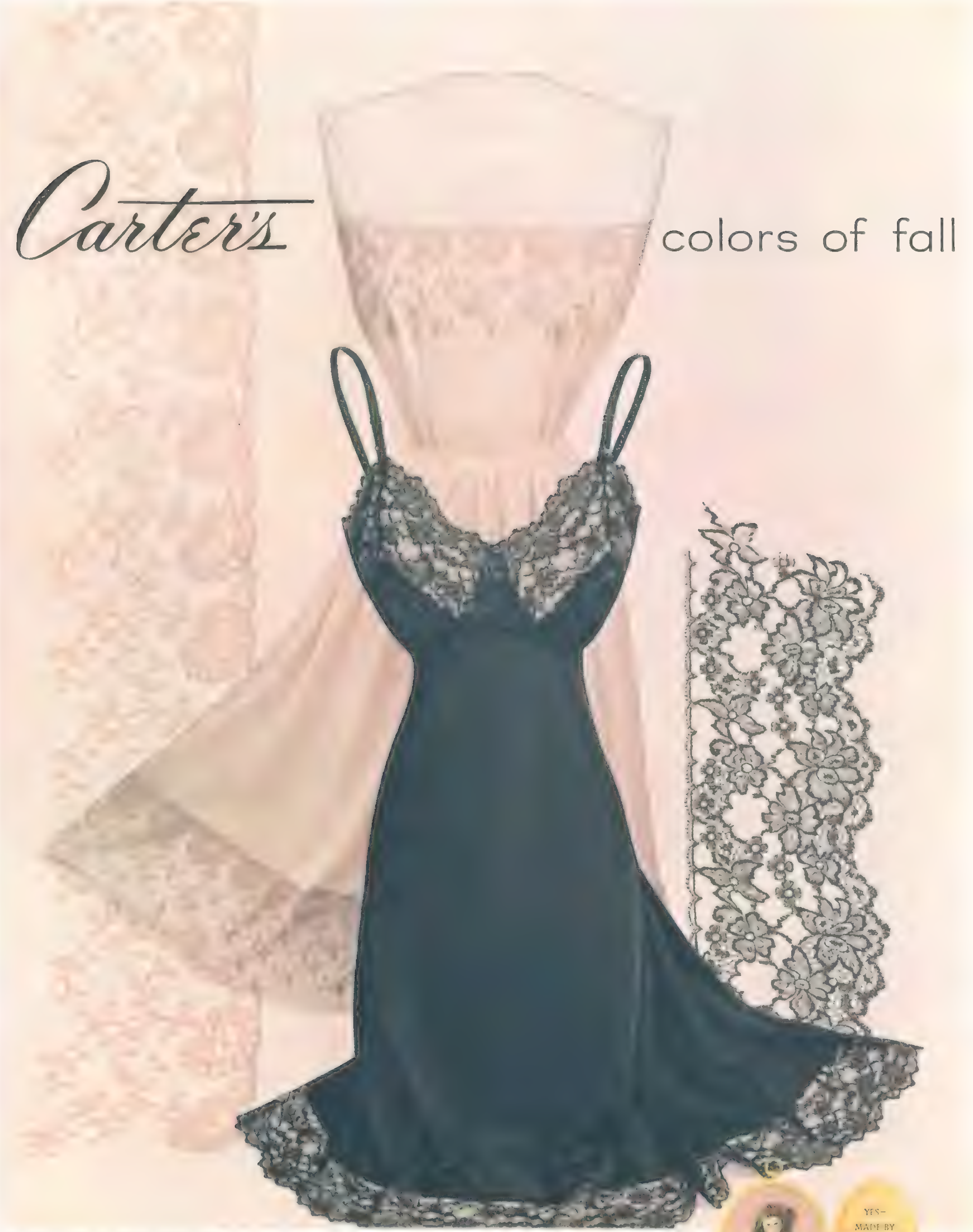
Vitality Wanderlust Shoes (low heels, flats, and casuals) *from* $\$8^{95}$

Accessories by [illegible]

Du Pont Nylon gives a lighter touch to this new doeskin crêpe!

The thoughtful addition of Du Pont nylon to this blend of rayon and acetate makes doeskin crêpe lighter than ever. Now it drapes with infinite flattery . . . is supple, flowing, smooth as suede. And, because of nylon, these lovely dresses by Herbert Sondheim are fashion-insured against stretching or shrinking. When you shop, look for lovely fashions made with Du Pont nylon, one of Du Pont's modern-living fibers. At all Saks Fifth Avenue stores; Neiman-Marcus, Dallas; Rich's, Atlanta; L. S. Ayres, Indianapolis.

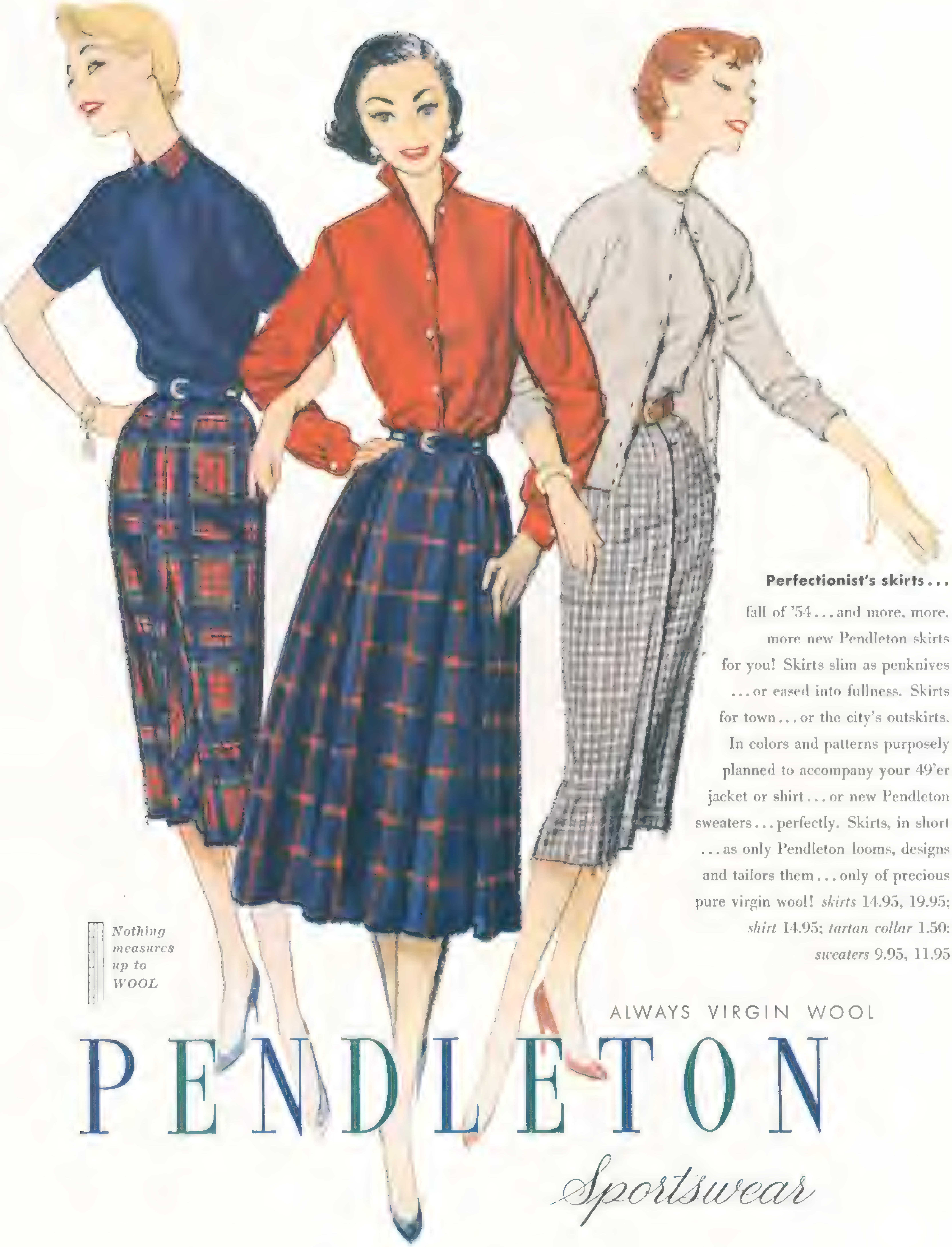
DU PONT BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*



THE WILLIAM CARTER CO., NEEDHAM HEIGHTS, MASS.

COFFEE CREAM and MIDNIGHT BLACK nylon tricot, for new-season excitement. The brilliant new theatre slip is a separate camisole blouse and petticoat, endowed with embroidered nylon net. Blouse, 32-38. Petticoat, S-M-L., $6.95 each. Coffee Cream, Midnight Black, or white. The wonder-fitting slip, with hand-scalloped nylon lace bodice, 32-42, $8.95. Midnight Black, white, crystal blue, sandalwood. At fine stores . . . CARTER'S LINGERIE TREASURES

YES—
MADE BY
THE MAKERS OF
CARTER'S
FAMOUS BABY
CLOTHES



Perfectionist's skirts . . .

fall of '54 . . . and more, more, more new Pendleton skirts for you! Skirts slim as penknives . . . or eased into fullness. Skirts for town . . . or the city's outskirts. In colors and patterns purposely planned to accompany your 49'er jacket or shirt . . . or new Pendleton sweaters . . . perfectly. Skirts, in short . . . as only Pendleton looms, designs and tailors them . . . only of precious pure virgin wool! *skirts* 14.95, 19.95; *shirt* 14.95; *tartan collar* 1.50; *sweaters* 9.95, 11.95

Nothing measures up to WOOL

ALWAYS VIRGIN WOOL

PENDLETON

Sportswear

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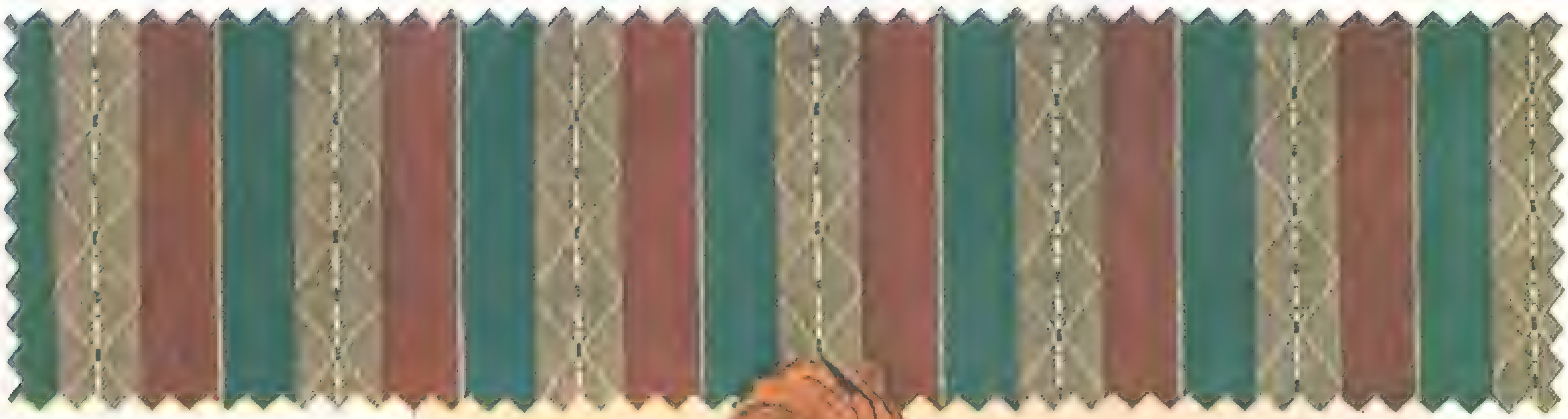
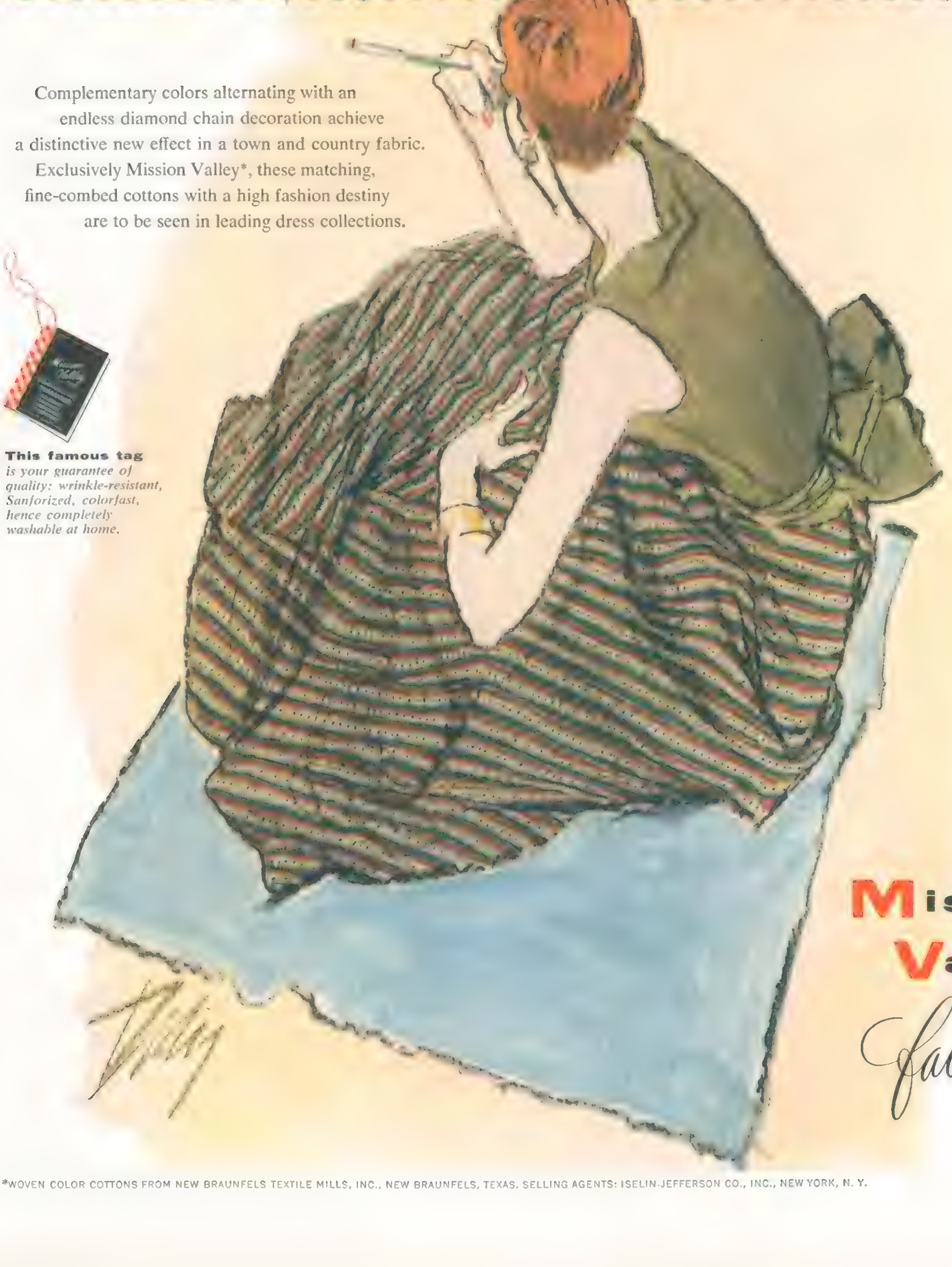
HAYMAKERS,
THE GREAT
AMERICAN CLASSICS!

Native to the American scene... famous Haymakers, seen dashing to the depot, from market to movies, morning to night. Cobbled by hand, each shoe a seamless shell of softest kip-calfskin. In ten colors, ninety sizes... the popular pump, the handsome wedge-tie, the heeled oxford. Each, $14.95. And NEW AS TOMORROW'S MAIL, the Haymaker bag, the Haymaker gloves, in the same wonderful leathers. At fine stores across the country. For the store nearest you, write Haymaker Shoe Corp., Dept. V9, 47 West 34th St., N. Y.

Haymakers®
the softest shoes that ever walked



Complementary colors alternating with an
endless diamond chain decoration achieve
a distinctive new effect in a town and country fabric.
Exclusively Mission Valley*, these matching,
fine-combed cottons with a high fashion destiny
are to be seen in leading dress collections.



This famous tag
is your guarantee of quality: wrinkle-resistant, Sanforized, colorfast, hence completely washable at home.

Mission Valley®
fabrics

*WOVEN COLOR COTTONS FROM NEW BRAUNFELS TEXTILE MILLS, INC., NEW BRAUNFELS, TEXAS. SELLING AGENTS: ISELIN-JEFFERSON CO., INC., NEW YORK, N. Y.

RAYON DRAMATIZES THE BABY-DOLL LOOK

unspoiled, young prettiness, designed by Filcol, to compliment a tiny waist in rustling rayon and silk peau-de-soie by Schlanger . . . the party trotting fabric in plumage colors. At Bergdorf Goodman, New York; Neiman-Marcus, Dallas; B. Siegel, Detroit; Bullock's downtown, Los Angeles.

Avisco®

"Avisco" is the trademark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

FURS BY HUBERT DE GIVENCHY, U. S. A.
GLOVES BY ALEXETTE BACMO
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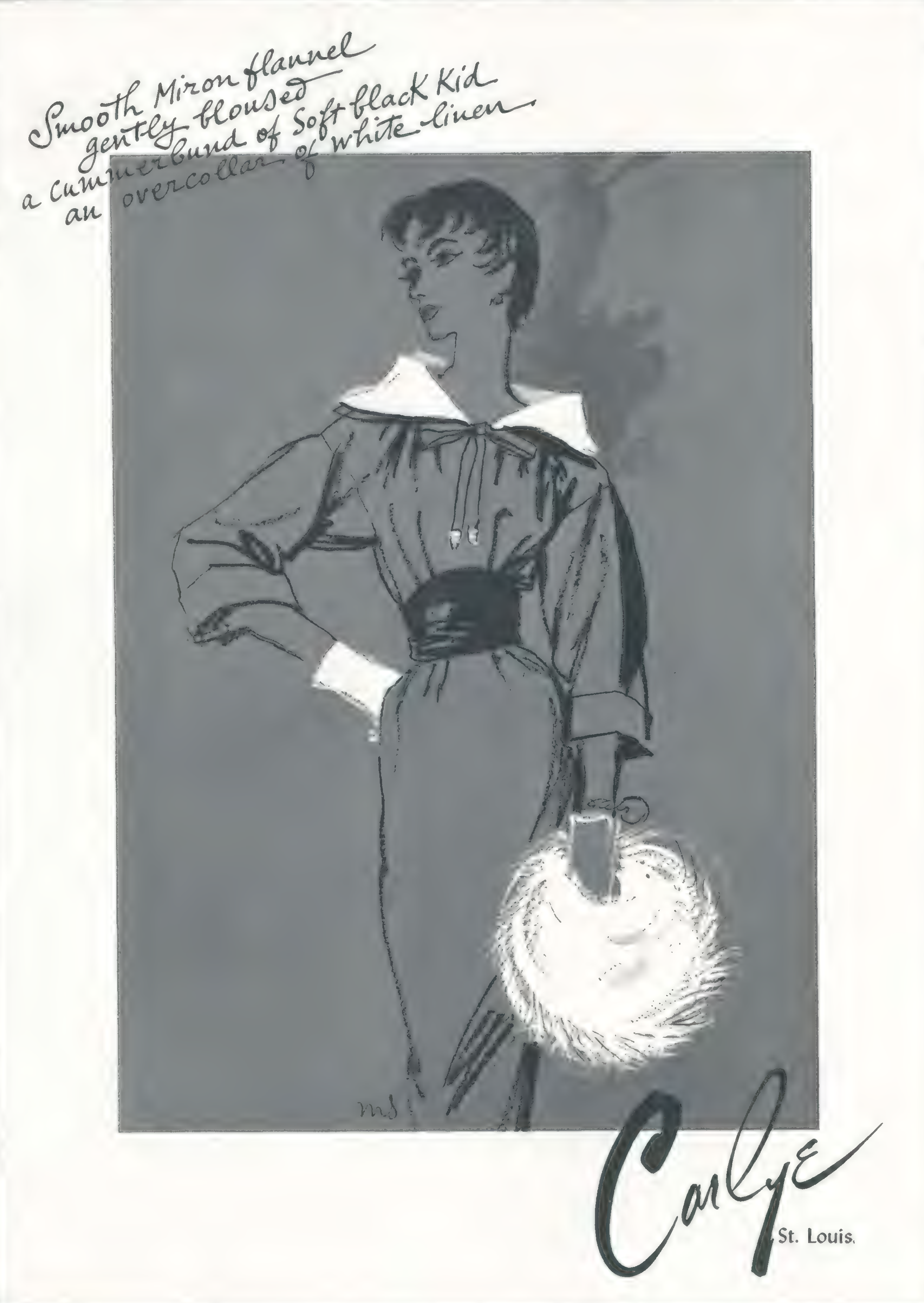
Smooth Miron flannel
gently bloused
a cummerbund of Soft black Kid
an overcollar of white linen
ms
Carlye
St. Louis.

Do Your Glasses Date You?

Time was, when glasses were worn only to see with . . . now they are also worn to be seen in. You don't buy a hat to keep your head warm, but because it will do something special for you. A pair of shoes must fit . . . but must also enhance your costume. Your handbag must be a carryall . . . but be significant fashion-wise too. So with your eye-dress! It must suit you and the occasion. It must accent your accessories and add a note of high fashion. A wardrobe of specs . . . for daytime . . . playtime . . . date-time . . . the right pair for the time, the place, the mood . . . is the right pair . . . for YOU.

Better Vision Institute Inc., 630 Fifth Avenue, New York

The shape of your glasses should be determined by the shape of your face.

•

Are you a square? Oval, round, triangle, inverted-triangle, diamond?

The color of your glasses depends on the color of your eyes and hair.

Your glasses are a fashion accessory . . . your most important one . . . more personal than your perfume . . . more flattering than your favorite hat.

•

With a modest eyeglass wardrobe you can put your best face forward all around the clock.

Countess Mara

PRESENTS HER FIRST FALL SHOWINGS
OF EXCLUSIVE ITALIAN SILKS

$7.50
$7.50
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$10.00
$10.00
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Available at stores of
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Stix, Baer & Fuller . . . St. Louis, Missouri
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COUNTESS MARA MASCULINITIES

AFTER SHAVE LOTION:

Presentation Flagon	*10.00*
Regular Bottle	*3.50*

COLOGNE:

Presentation Flagon	*12.50*
Regular Bottle	*5.00*

Add Federal and Local Tax when ordering.

GRANDMA WORE THEM
HEAVY AND BLACK
MOTHER WORE THEM
WITH SEAMS UP THE BACK
YOU WEAR
SEAMLESS STOCKINGS
by Hanes
bobri

Stop Struggling!

Insist on CROWN, the only zipper die-cast of metal for trouble-free action

You're going to be late for the theater—and your slip is ruined! All because you didn't remember to make sure that the zipper on your new dress was a *Crown*. Crown is *truly different*—the only zipper die-cast of molten metal, instead of stamped out of wire. And this different method makes a remarkable difference in the way a Crown works.

A Crown zipper *resists jamming*. All Crown sliders are rigid—won't "give" to allow fabric to be enmeshed in the teeth. If fabric catches in the slider, it's *easily released* by pushing the slider back!

The teeth of Crown zippers have *rounded* edges that mesh easily even after dry cleanings—in fact, become *smoother* with use. Also, the Crown teeth are *hot-molded* to the tape, not squeezed on—so it's almost impossible for them to loosen, mis-mesh, and pop open.

And Crown is the only zipper with BONDFAST®—colored enamel *locked* to the metal for highest resistance to chipping.

So you see there's an *important difference* in zippers—even though they *look* similar. Since Crown gives you the dependability you want, but didn't know you could get—next time, see that you get a *Crown* zipper.

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A member of the famous
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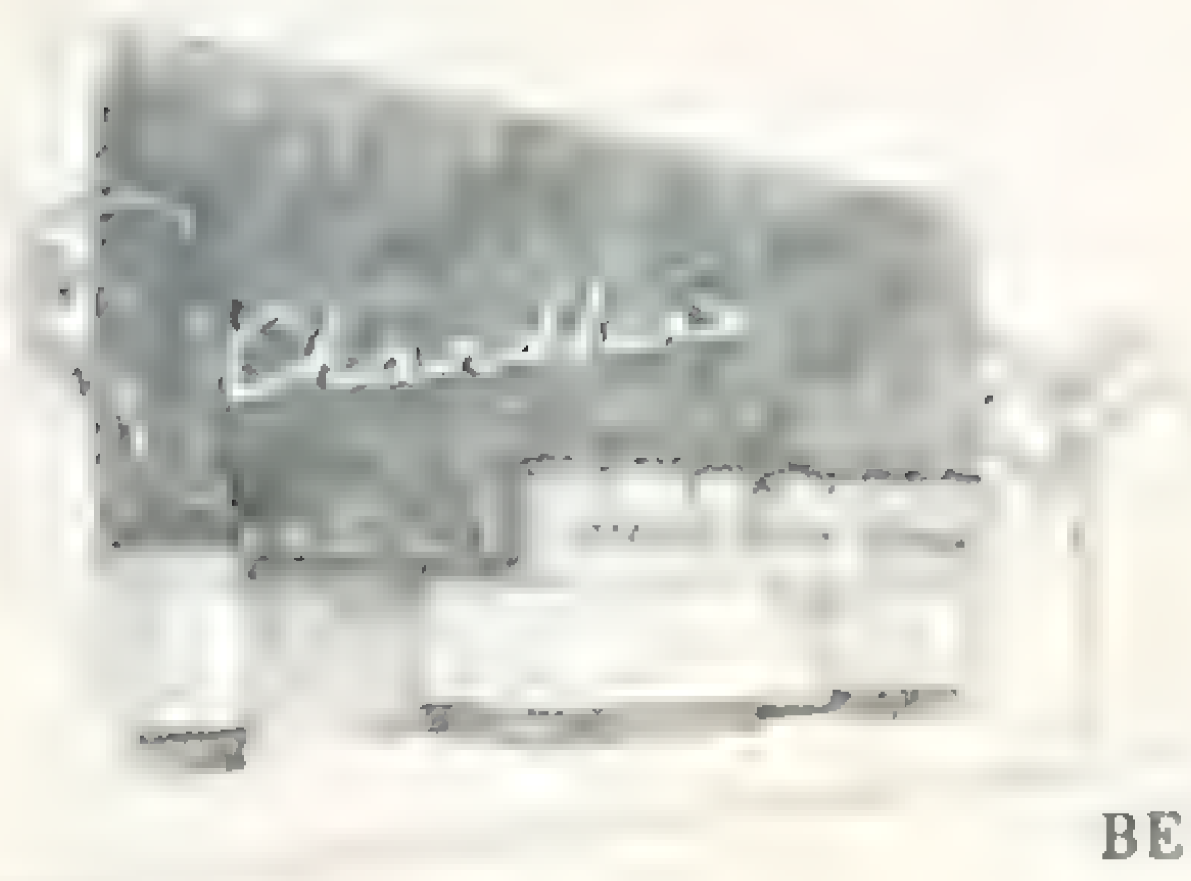
your guarantee of good value.



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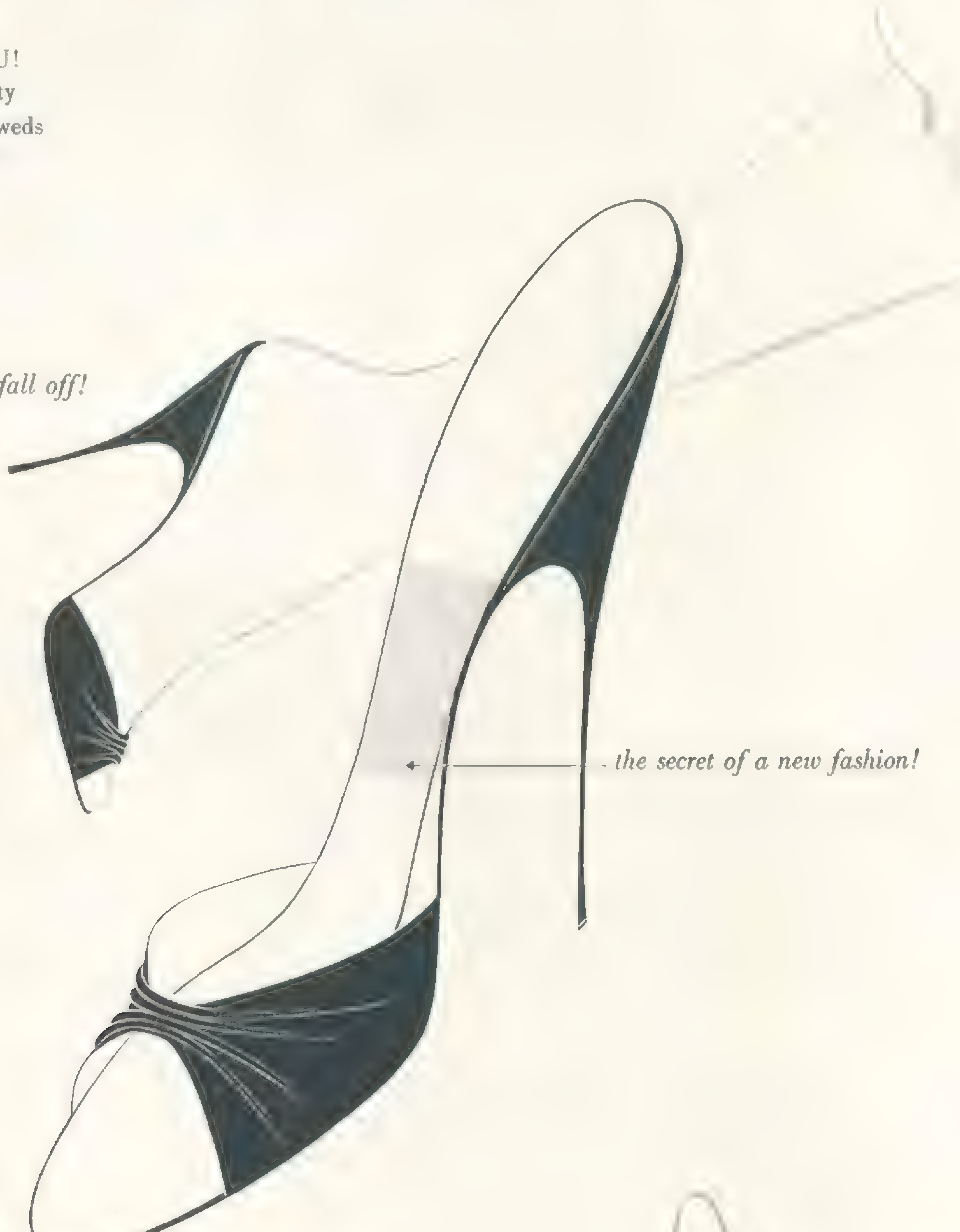

the secret of a new fashion!

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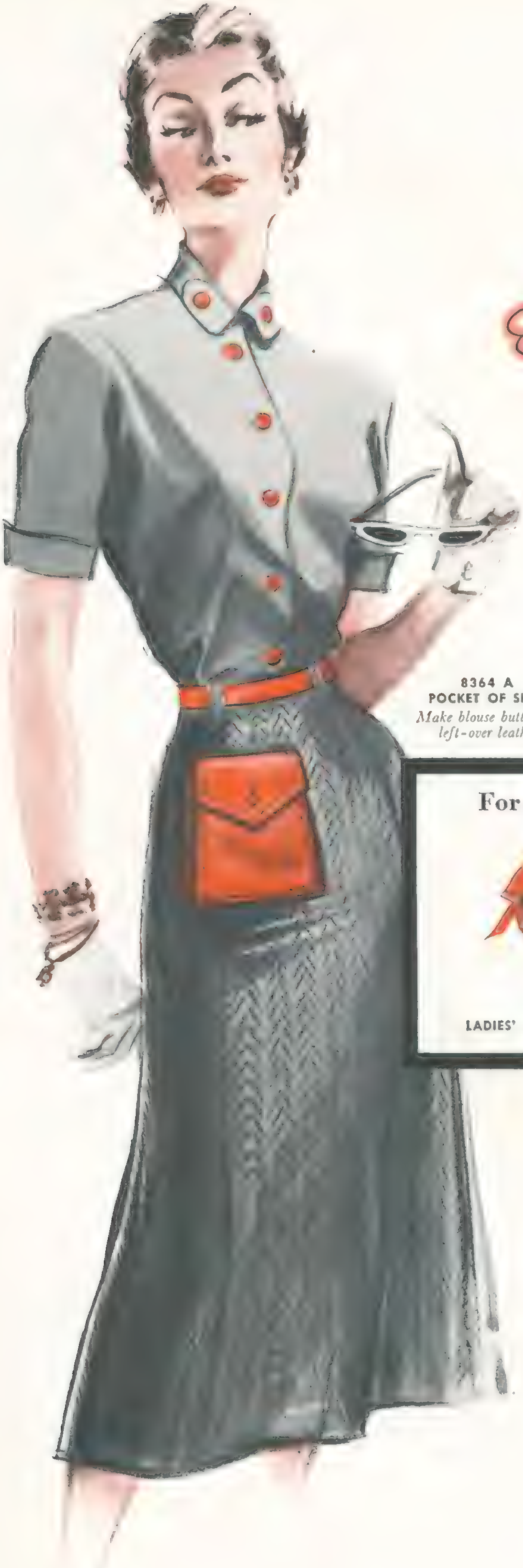
. . . the world's most beautiful shoes



8364 A
POCKET OF SKIRT
Make blouse buttons of left-over leather

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new

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Genuine leather that you can sew like cloth

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For Fall Fashion Excitement —

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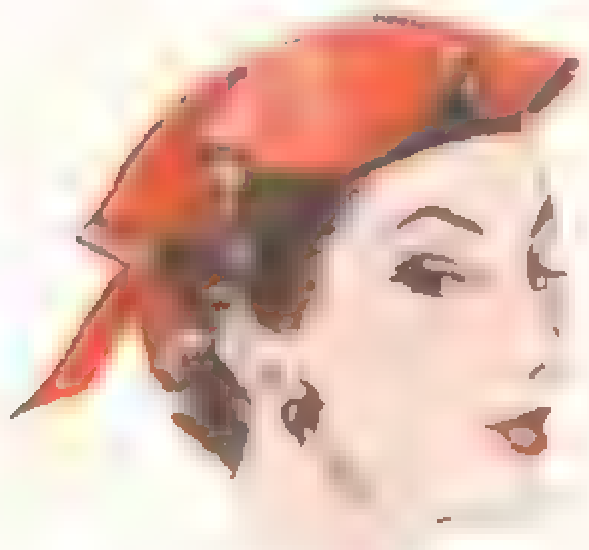
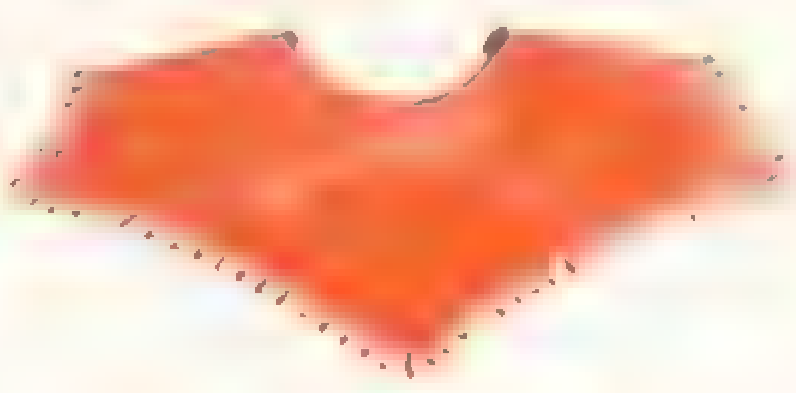
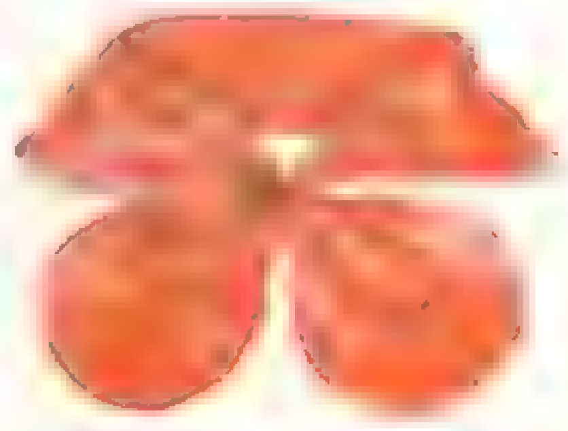
ALL VOGUE PATTERNS



8277
LADIES' OR MISSES' BERET



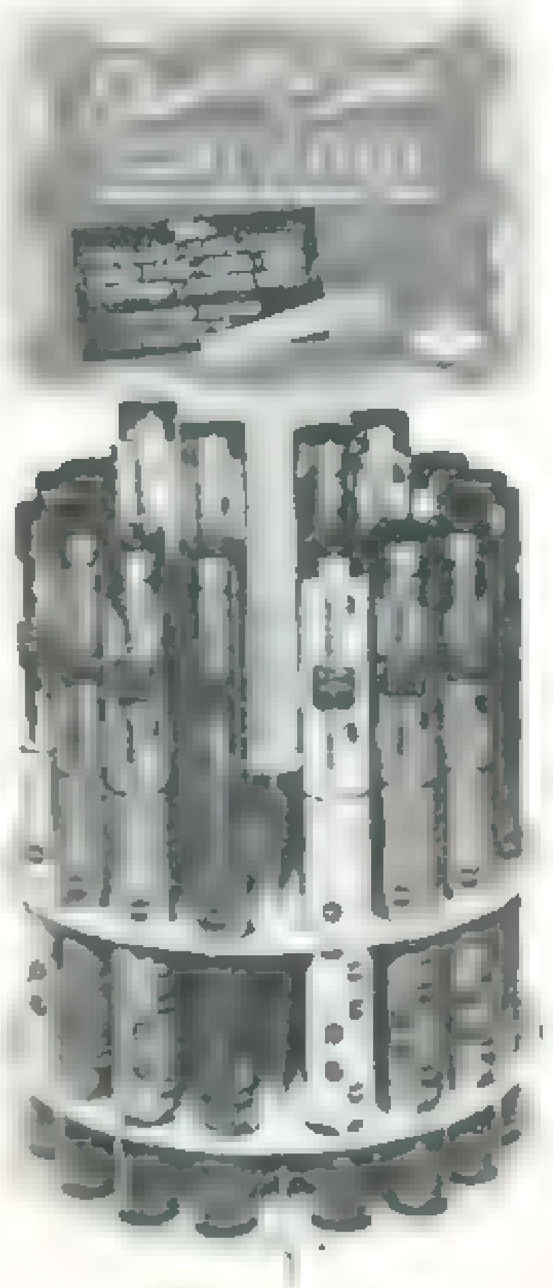
8246 F
COLLAR



8246 D
COLLAR
Seam must be added at centre back

Look for this

Elisabeth Evans Carrousel



Each transparent tube on the Carrousel contains a *whole skin* of smooth or suede leather—leather you can cut and sew just as you do fabric. Skins come in three sizes—Small at $3.95—Medium at $4.95 and Large at $5.95. With each skin you get complete sewing instructions, Vogue pattern references and pattern chart. There's a special brush packed with each *suede* skin, and tailor's chalk for outlining your patterns comes with the leather.

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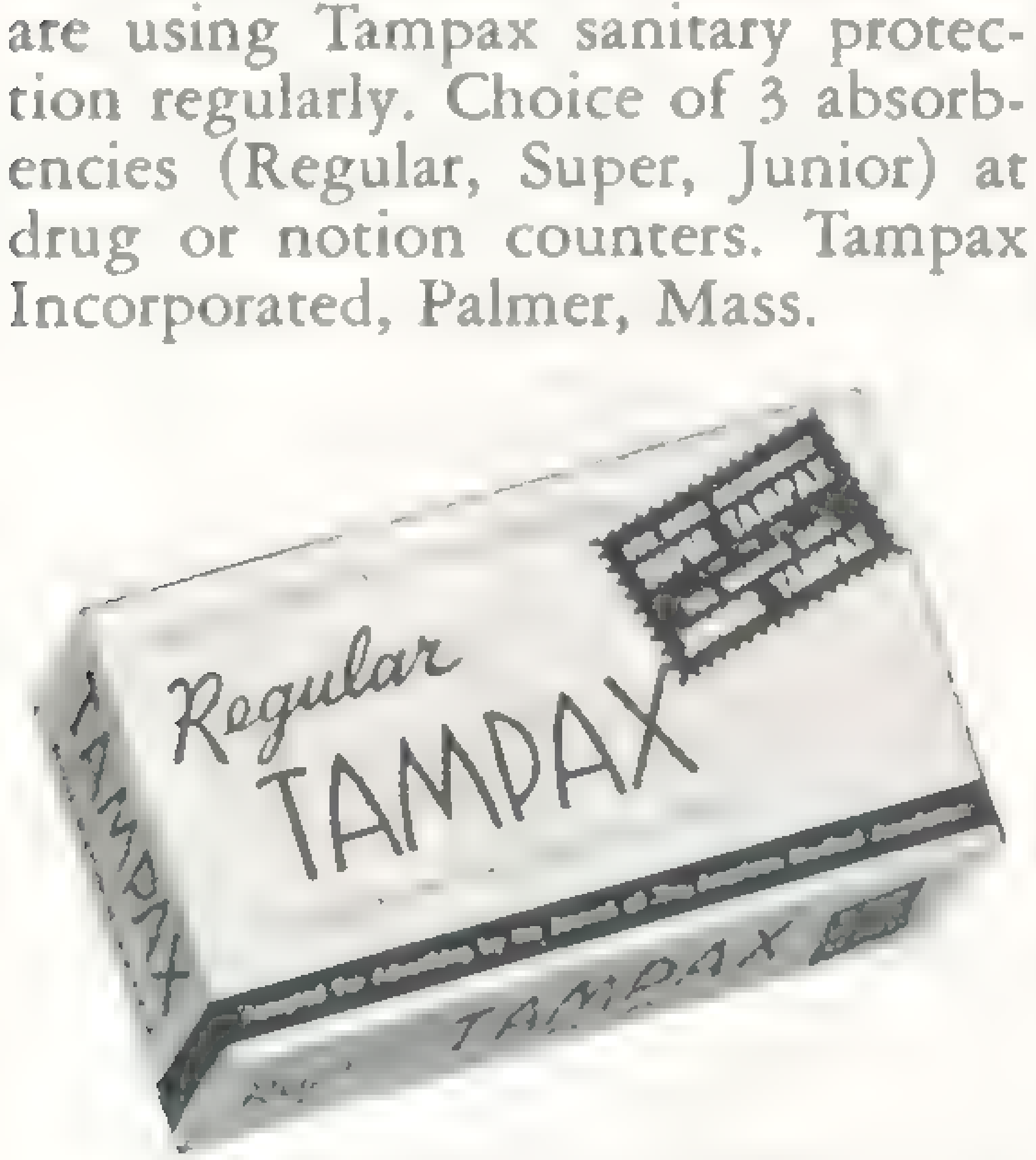
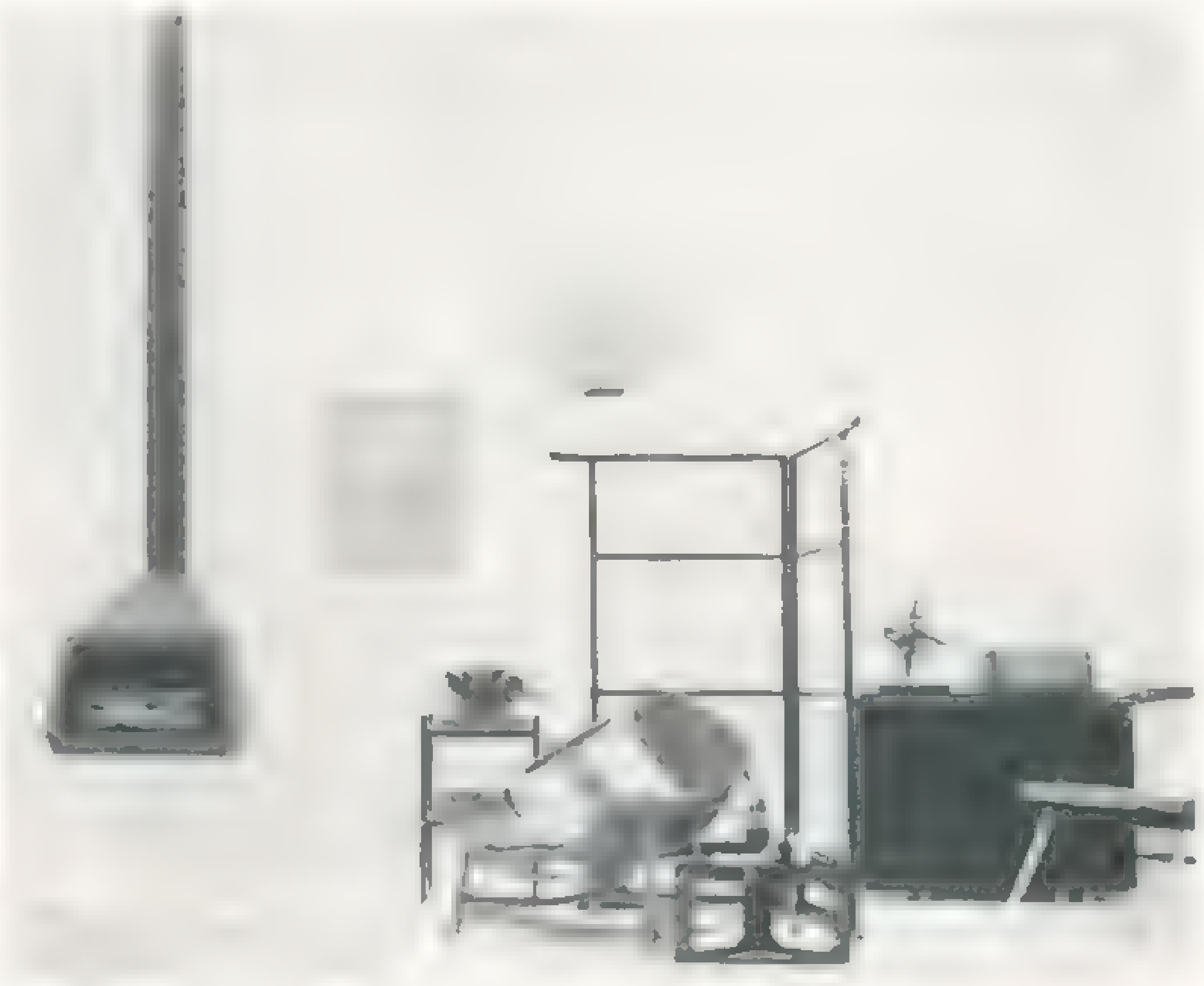


Accepted for Advertising by the Journal of the American Medical Association

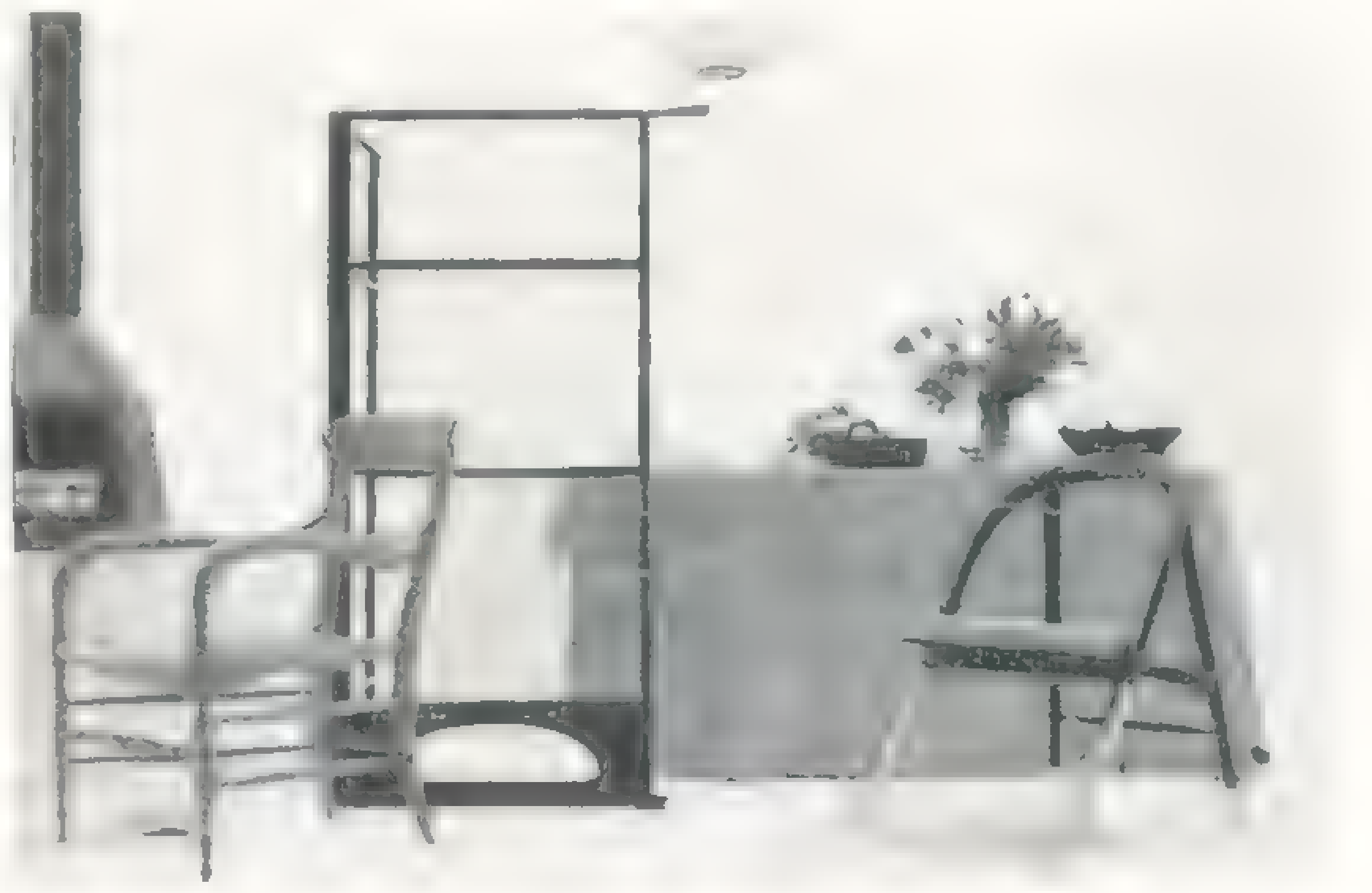
Background: pages 138-141



Left: "Acorn" fireplace—new version of the old Franklin stove. To hang on the wall, or stand on its own legs. Burns small logs or charcoal. Designed by Carl Koch; at Plycraft Products. $100. *On the floor:* Diamond rug, white and turquoise; Edward Fields. *On wall:* Miori's "Standing Figures"; Museum of Modern Art. *Centre:* Hong Kong Suva chair of rattan, palampang, brass. $110. *Standing:* Japanese kimono rack. $40. Both, William Pahlmann. *Hanging:* White Japanese lantern by Noguchi. At Bonniers. *Right:* Small triangular table; one of nest of five. Sidney Brown. *Far right:* Folding Swedish table; black stained birch. Bonniers.

Above, left: "Designer Line" free-hanging Telechron clock, aluminum, walnut. $50 plus tax. At Altman.

Above, right: "Sofa Compact." By Charles Eames. At Herman Miller. *Right:* Upholstered bench table; designed by George Nelson. At Herman Miller. Jade tree, $20. At Ann Hagan.



Left: Antique satinwood Italian Directoire chair; Roslyn Rosier. *Right:* "A" chair; mahogany in choice of finishes. With brass-sheathed legs. Designed by Edward Wormley at Dunbar Furniture. *On the table:* Printed cotton cloth; from Brooke Cadwallader.

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The Countess's diamond and turquoise necklace by David Webb

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feet
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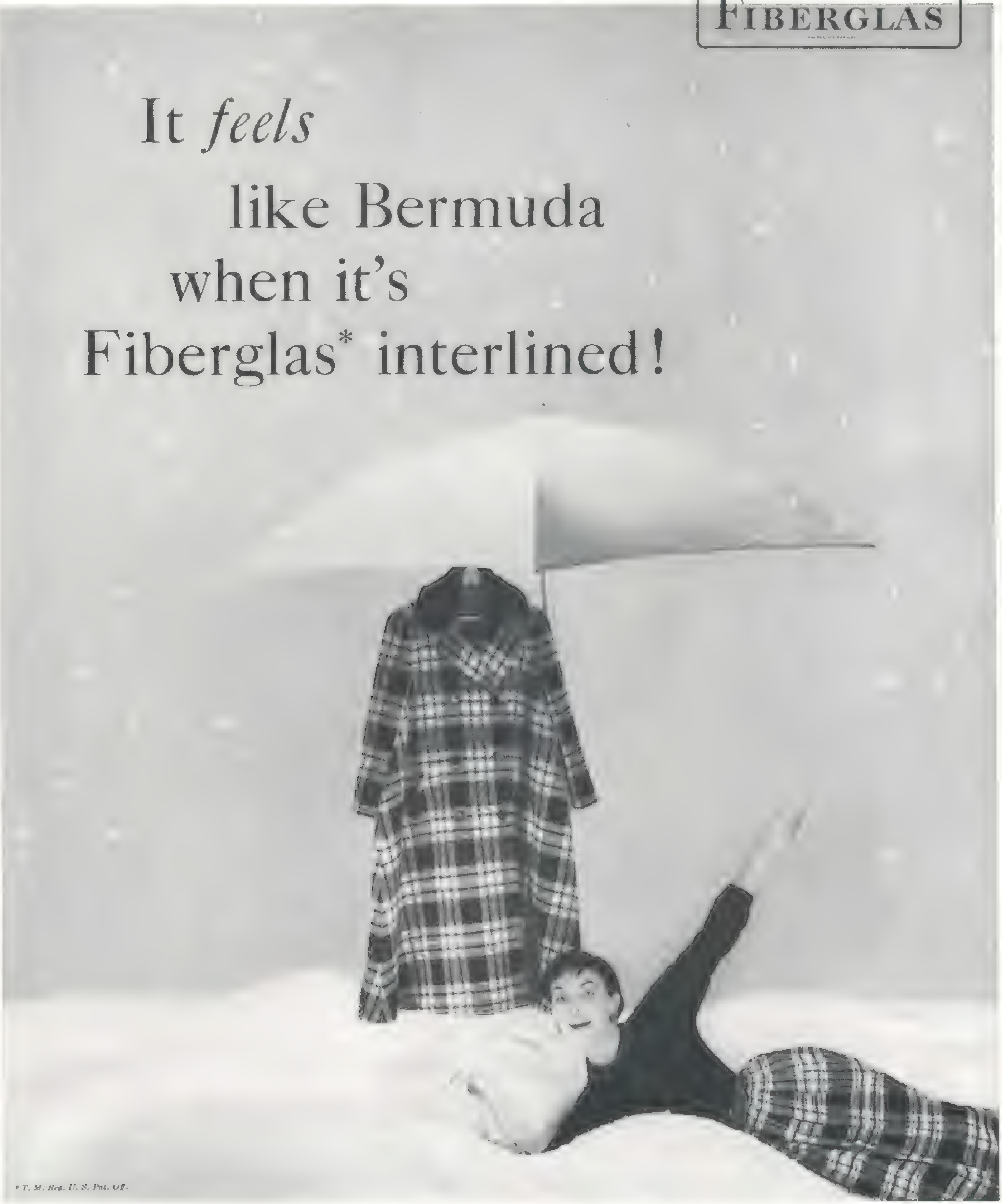

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stocking shade
you'll wear
this Fall

The trick is to match stocking color to costume color for top-to-toe perfection. BITTERSWEET is the perfect foil for all the new beiges to rich, elegant brown. Ask to see the other equally-perfect new HUMMING BIRD colors that complete a fashionable color-matched hosiery wardrobe. Your hosiery seller will "size you up" to the accurate size in a Davenfit® Short, Medium or Long that fittingly shows off exquisite HUMMING BIRD colors. From $1.35 to $1.95.

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Davenport Hosiery Mills, Inc., Chattanooga, Tenn.

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bright cognac shades

it's striking with
apricot and oranges

it's marvelous with
lustrous bronze shoes

it's exquisite with
camel tans and brown

it's fashionable for
wheat and tawny tones

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New! *horizontal stretch above waist expands and breathes with you*

New! *diagonal side panels lift and slim the abdomen and derriere*

New! *half-moon sections over thighs give completely free leg-action*

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The only girdle ever made that duplicates the motions of your body . . . *Flexees* wonderful new patented *Figurama.* See how much *slimmer* it makes you *look* and *feel!*

horizontal stretch above waist breathes with you;
diagonal control lifts, slims, rests you;
half-moon sections give leg-free action!

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*U. S. Letters Patent 2,607,037; t.m. app. for
†*Slip-Loop:* Pat. and T.M. App. for

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France's most famous girdles now in America!

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*Pat. Pending

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VOGUE
IN FASHION

Discoveries in beauty

Here in black and white: this issue's cover. What's missing is the colour—and that's the point. Colour makes all the difference—at least where a complexion is concerned. To halo it with light, there is Germaine Monteil's Superglow Fluid Make-Up. Newly added to it are two protecting and revitalizing elements: a booster shot of Vitamin A for smoothness, and G-62, a self-sterilizing factor to reduce skin bacteria that might cause blemishes. More colour effects to add (they're on the cover): a soft-hued face powder and the brilliance of "Theatre Red" Superglow lipstick.

MIEHLMANN

Mrs. Exeter's list

Much of this issue of Vogue is meant for Mrs. Exeter—even though it hasn't been monogrammed with her initials. The following—all good choices for Mrs. E.:

Page 87. Black wool broadcloth dress and jacket—their smartness, their non-adhesive fit through the waist (nice coincidence for Mrs. Exeter).

Page 89. Black wool dress and jacket with pleated white satin at the throat—and a marvellous range of sizes (through size 20).

Pages 90-91. The made-to-order: certainly Mrs. Exeter's domain. Particularly good, in our opinion: the suit sketched far left; the coat.

Page 92. Again, the made-to-order; certainly this Sophie suit would be a joy in Mrs. Exeter's wardrobe.

Pages 102, 103. If this is Mrs. Exeter's year for a major fur, either of these.

Pages 106-115. The Paris collections—apparently eyeing Mrs. Exeter this year. All absolutely natural selections for her: the Dior suit, page 106; the Fath coat, page 109; the Dior black satin overcoat, page 111; certainly the Balmain velvet coat-chiffon shirtdress, page 115.

Page 119. A knitted costume ready through size 18; ready to help Mrs. Exeter look not only slender, but very trim.

Page 121. Yes. Mrs. Exeter's city-country go-between: a knitted dress and jacket. Sizes? Ready through 18.

Pages 122, 123. Beautiful pieces of fashion, these: both for Mrs. Exeter's year-round country-city wardrobe.

Pages 148, 149. Perfect Mrs. Exeter choices . . . for her littlest granddaughter.

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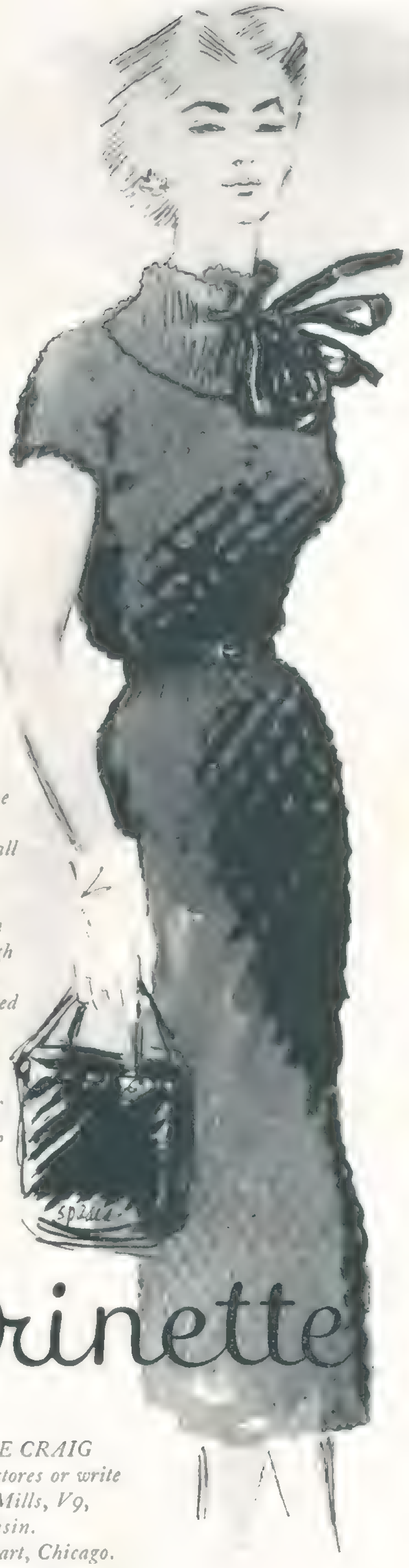

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Sizes 8 to 20

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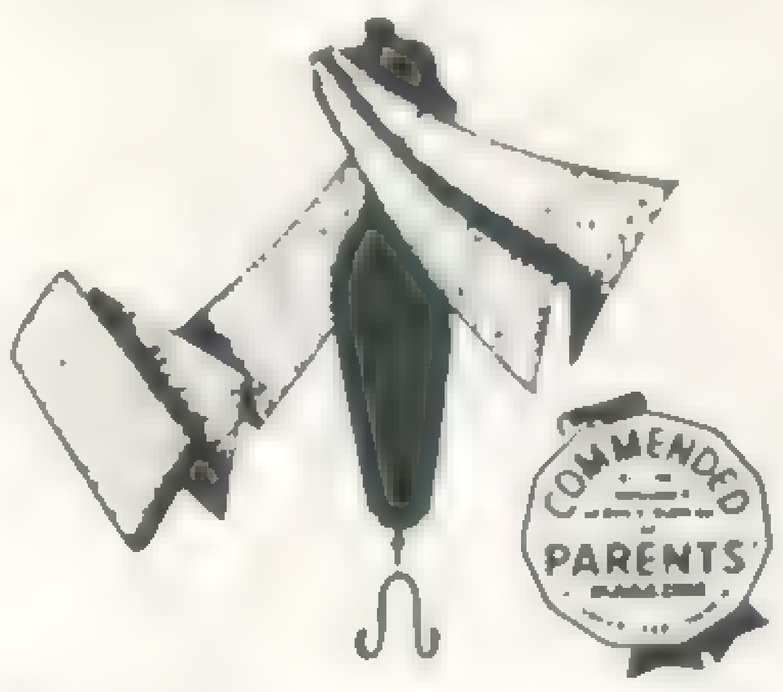

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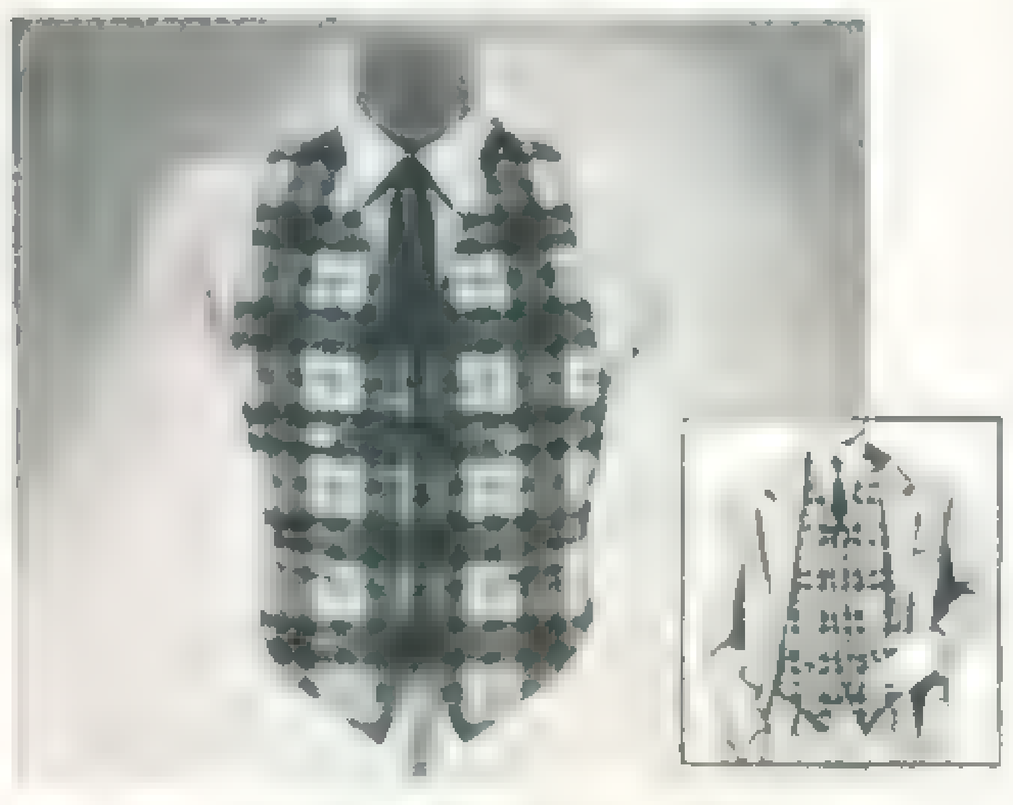

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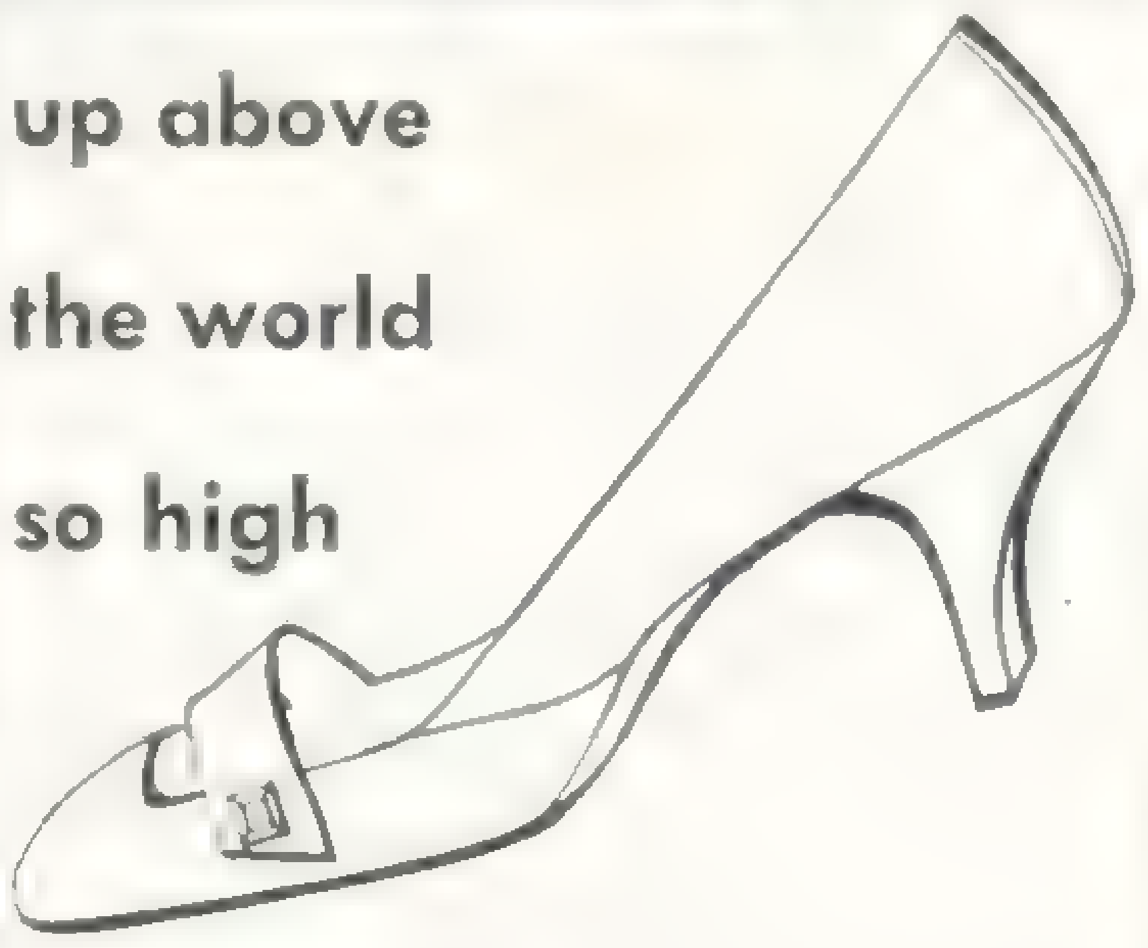
new york

Jacket, of natural Siamese Otter with wild Mink collar and cuffs. $485. fed. tax incl.

original



up above

the world

so high

Capezio set aloft on a sliver of a 2-in. heel. In black, brown, avocado green, burnished copper kid; black, brown, camel suede with kid trim; natural pigskin. All with matching buttons on the regimental bar tab, **$12.95.** Sizes 3 to 11. Add 25c postage; send for free catalog.

French Boot Shop

Dept. V-9, 541 Main Street, New Rochelle, N. Y.

SHOP

1. Fur cape for the young and small-waisted: Canadian white fox, white satin lined. $159 tax inc. David's, 50 West 57th St., New York.

1

2. An easy day-dress with a polo shirt top turquoise, black, or avocado-green jersey. Sizes 8 to 16. $25. Margaret Stevens, Ltd., 8 Irving Place, Woodmere, L. I., New York.

2

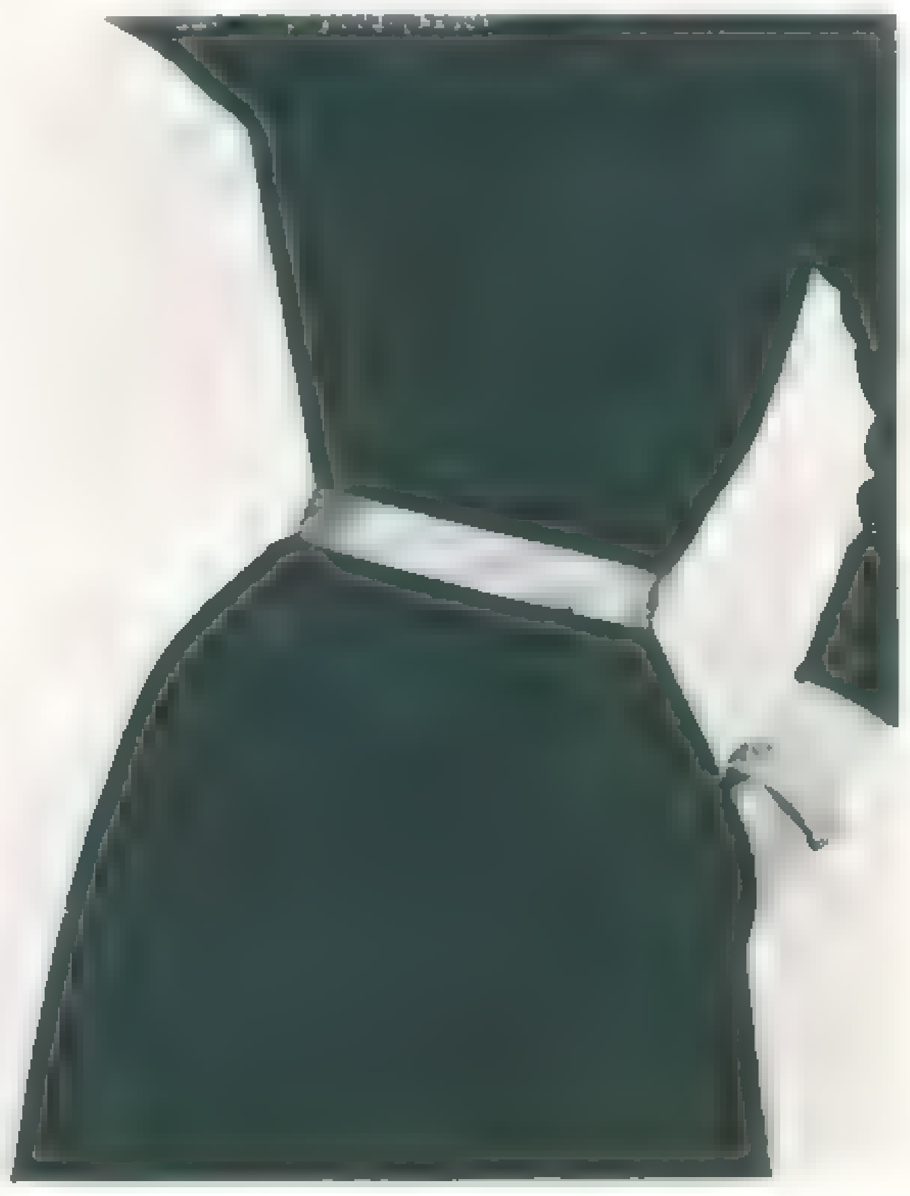
3. Three strands of pseudo pearls, tasselled, to arrange in any number of ways, with a fake-pearl clip. $5.95 tax inc., ppd. Aimee Lee, 545 Fifth Ave., N. Y.

4. A furry little purse of zebra (pale beige with black-brown stripes)—smart on its own, or inside an oversized bag. $12.95 tax inc. Morton's, 312 7th St., N.W., Washington, D.C.

5. An after-five belt (and a quick change of pace for a dark dress). It's made of satin with a button of bright stones to match. Turquoise, claret-red, many other colours; waist sizes 24 to 30. $6.50 ppd. Raymond Store, 350 East 1st South, Salt Lake City, Utah.

3

4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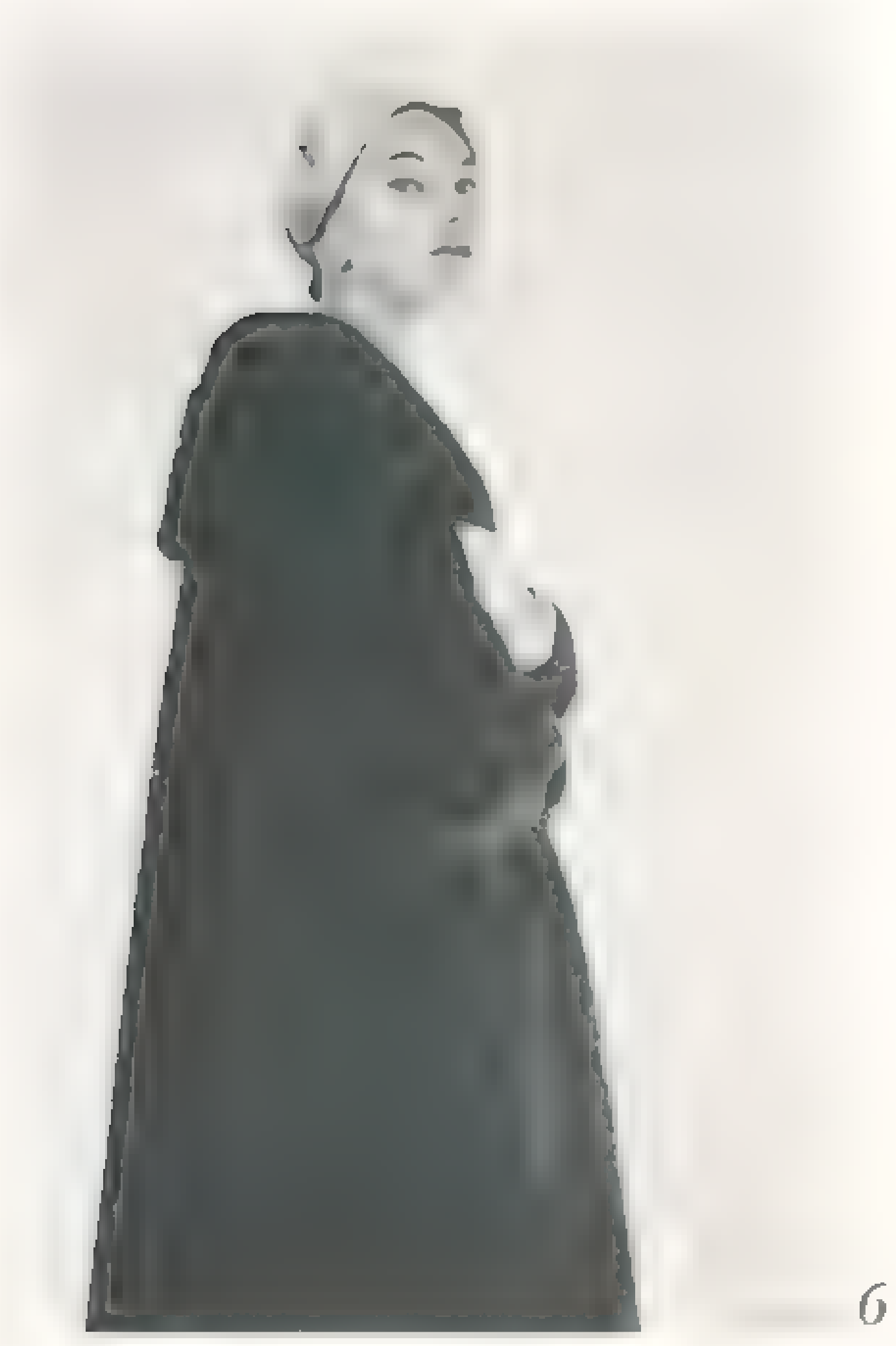
HOUND

. . . *Fur-bearing season*



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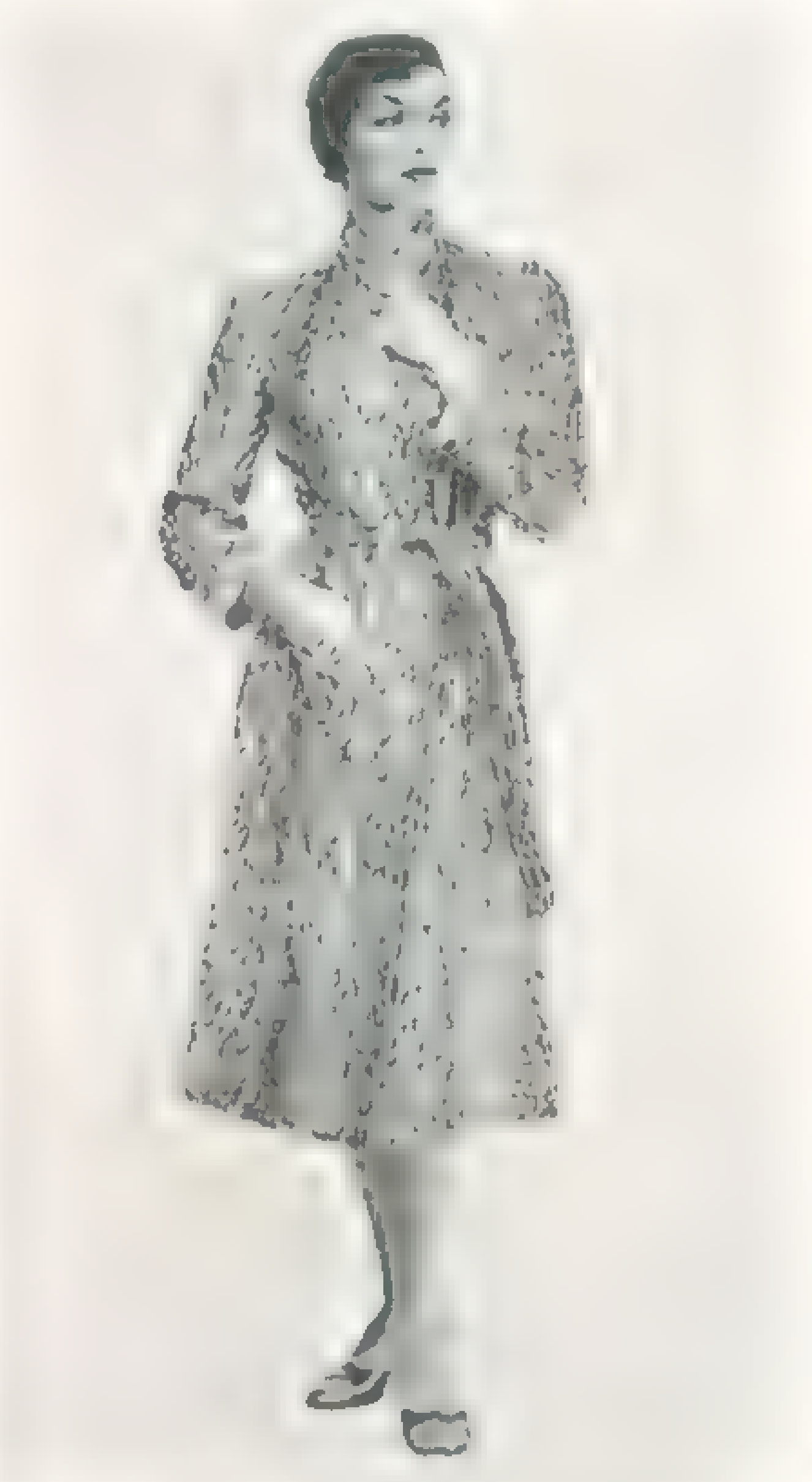
6. Mink—full length and cape-collared and marvellous. Umpa ranch mink, $3,500 plus tax. Post Furs, Inc., 145 West 30th St., New York.



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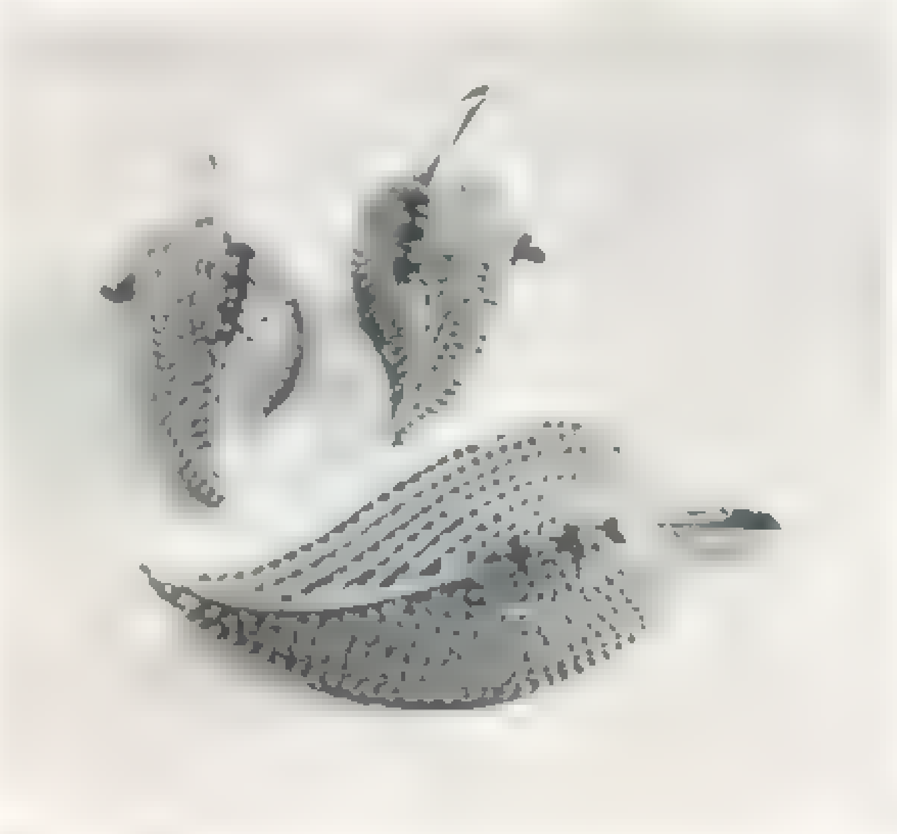
7. The realest leopard that ever was terry cloth—this robe (bath, beach, lounging) is tawny-yellow, black spots. Sizes 10 to 20. $12.95 ppd. The Tog Shop, Jackson St., Americus, Ga.

8. Autumn leaves . . . these are 14-K gold, with sapphire tracery. The pin, $65, and the earrings, $65 (both prices include tax). From Marchal, 719 Fifth Avenue, New York.

9. Nice to have for a day of errands—a carryall fitted with an umbrella to match. Both are water-repellent taffeta, black- or blue-and-white checked. $15.95 ppd. Bournefield, 660 Fifth Avenue, New York.

10. A small leopard fur purse, a handy size (about nine inches across) and lined with leather. $20 tax inc., ppd. Furcessories, 225 West 34th St., N. Y.



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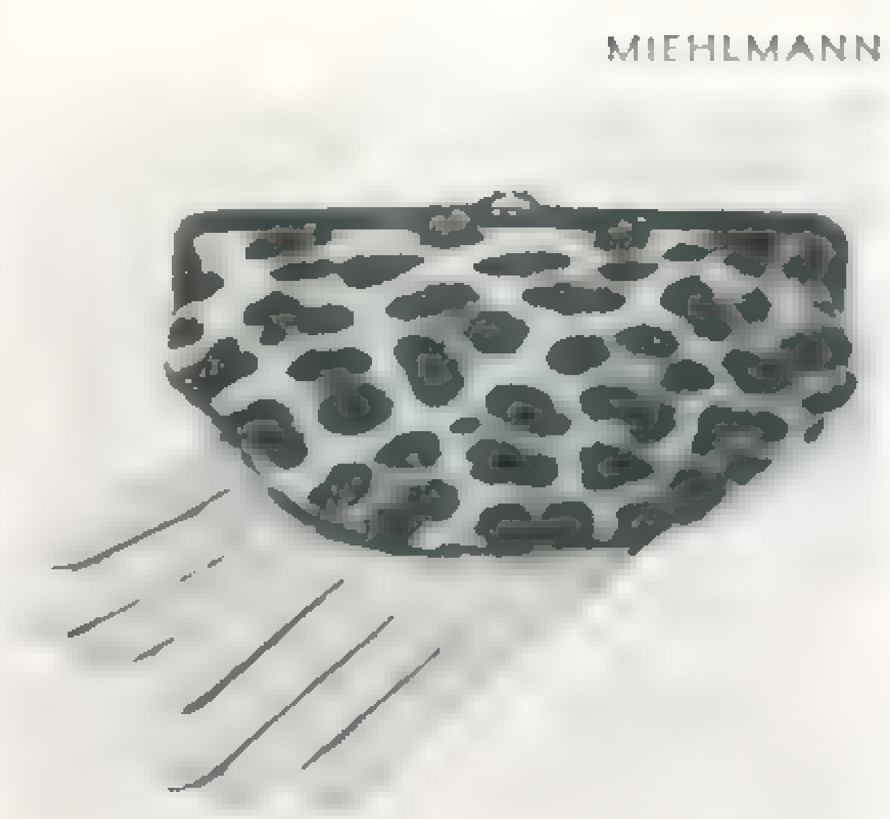
MIEHLMANN

9



10

RAYMOND

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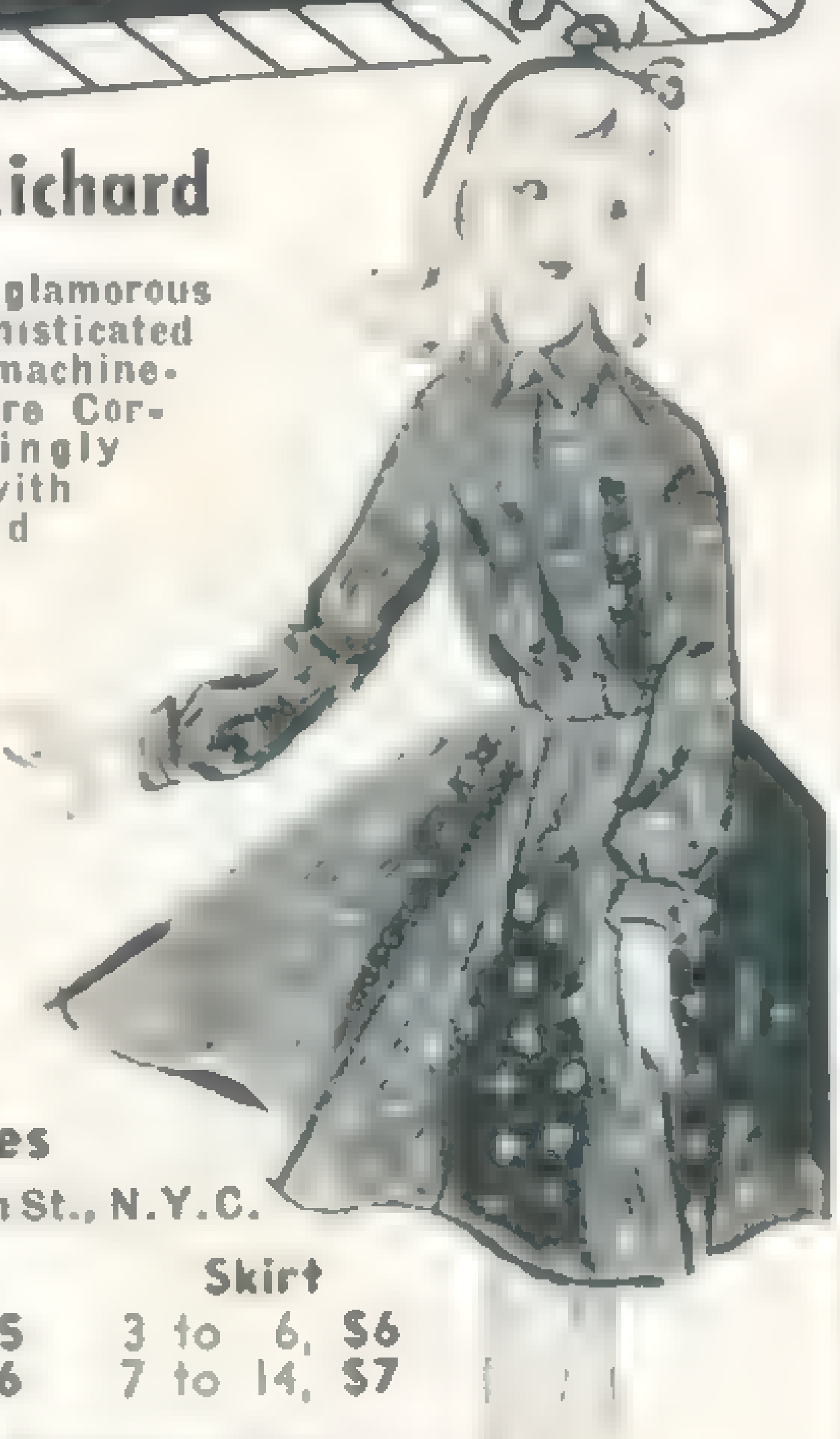
Salt Lake City, Utah

New American Look by Ceil Chapman. The hand-span midriff in pure silk peau de soie, in a range of important fall colors.

Shoes by Degas



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7 to 14, $6	7 to 14, $7

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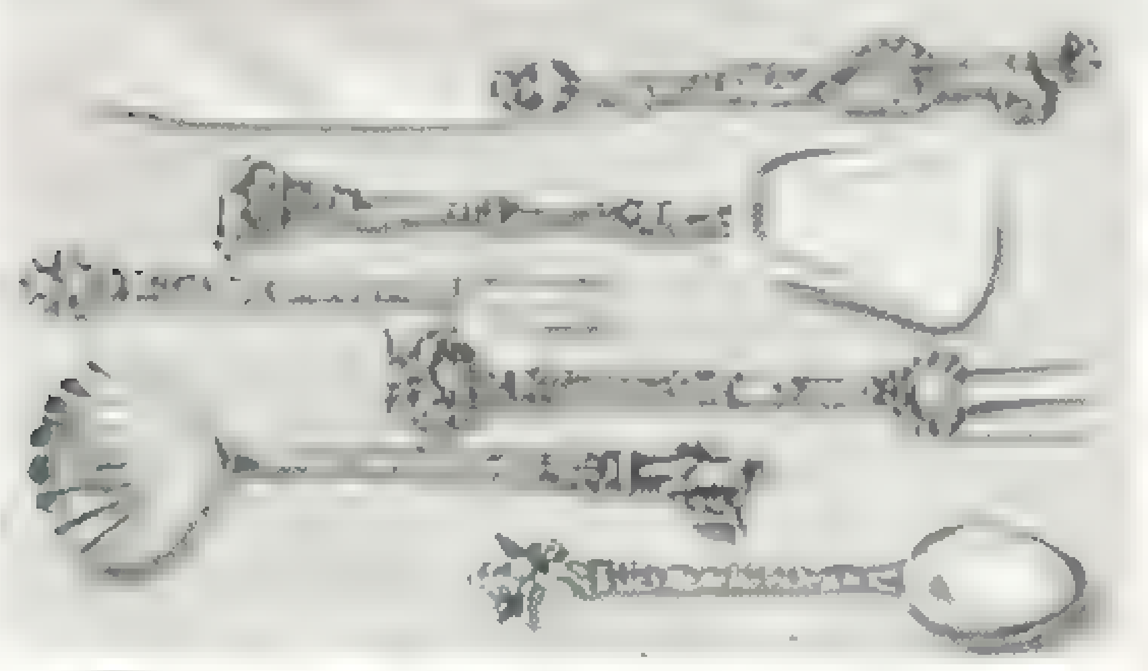

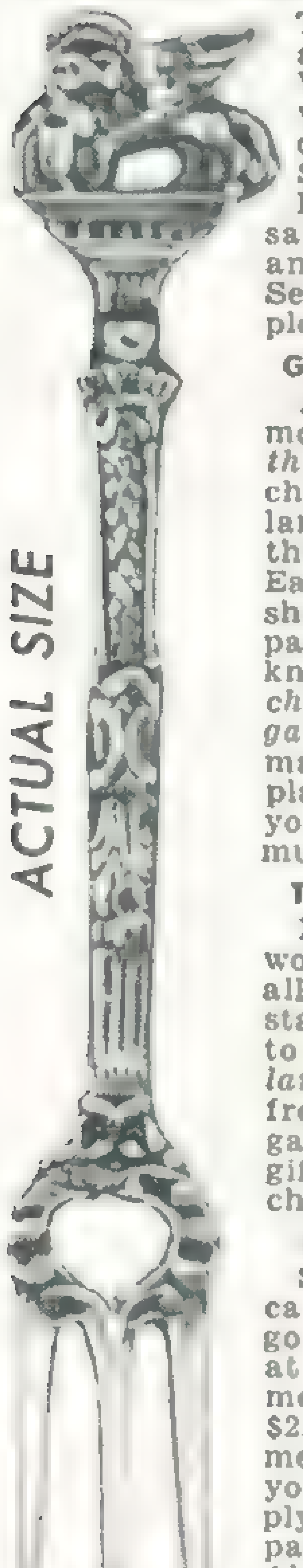

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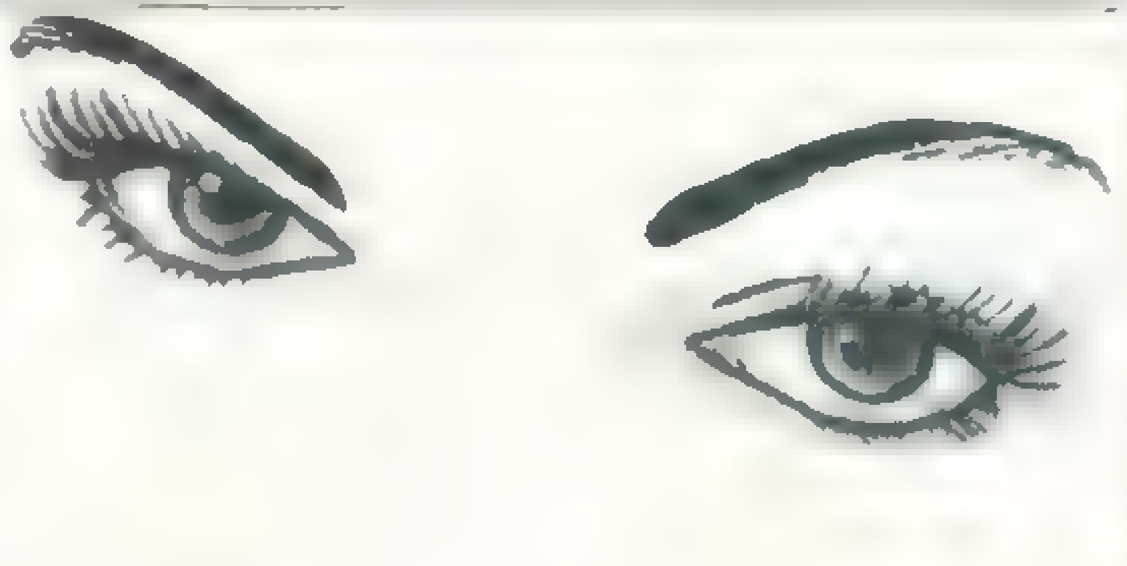
Dept. V-9 Orange, New Jersey



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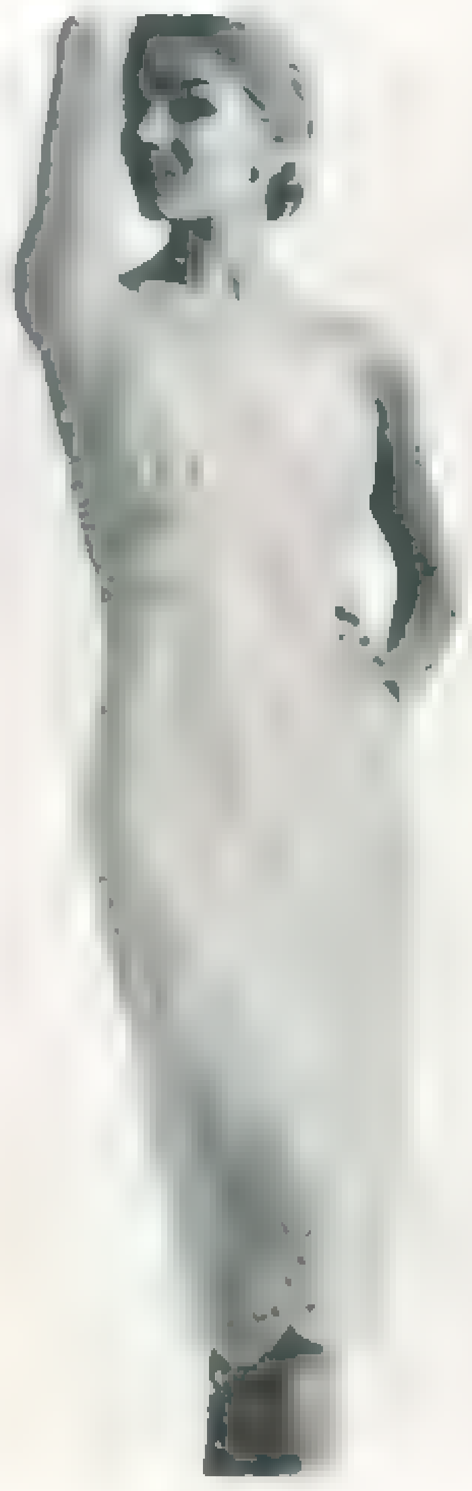
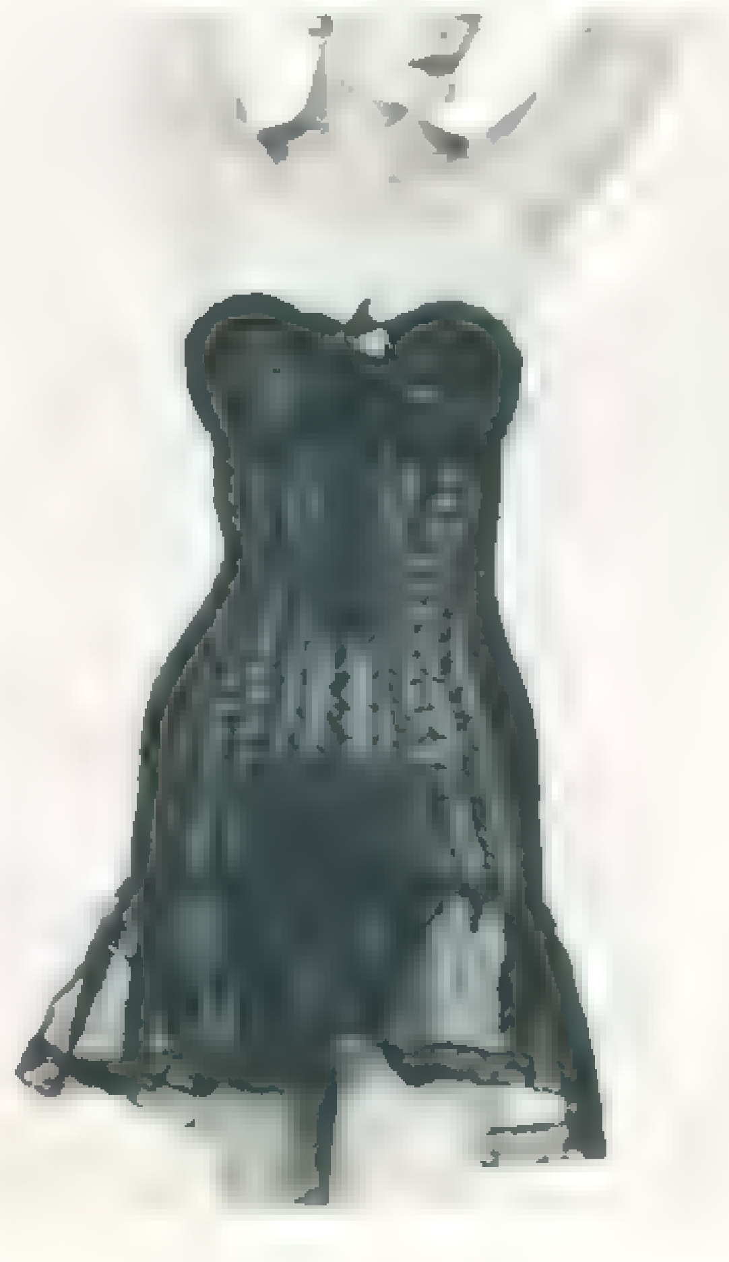
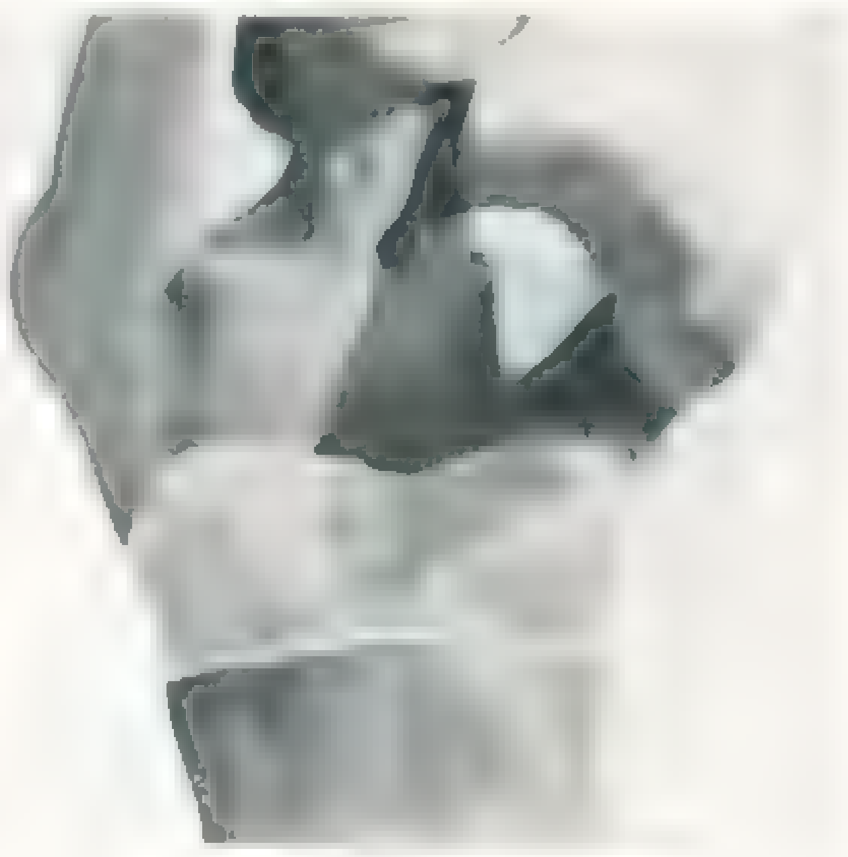


Left: One of life's prettiest slips: white lace over blue (and all of it, nylon). Sizes 32 to 38. Also black over red. $12.98 ppd. The Hope Chest, 115 Chauncy St., Boston, Mass.

Below: Pertinent to this year's fashion news (a smoothed-out torso): this all-in-one with a petticoat flounce and a newly easy kind of zippering (front and back). Made to order by Miss Hilbrun, 14 W. 58th St., N. Y.



Below: For a rounded *poitrine:* a strapless brassière lightly padded underneath to lift the bosom. B cup, sizes 32 to 36; black or white nylon taffeta. $7.50. Frederick's, 5430 Hollywood Blvd. Hollywood, California.



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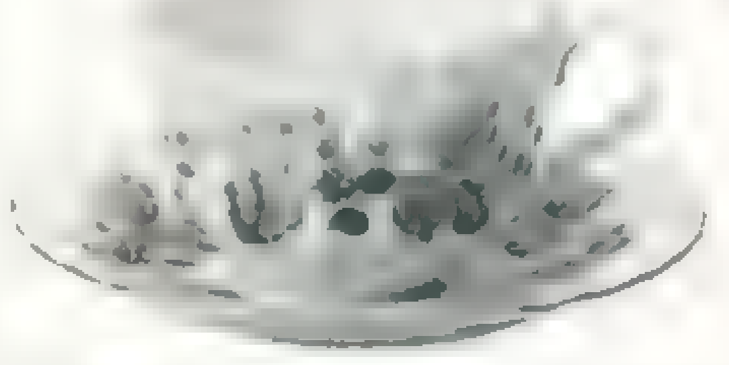

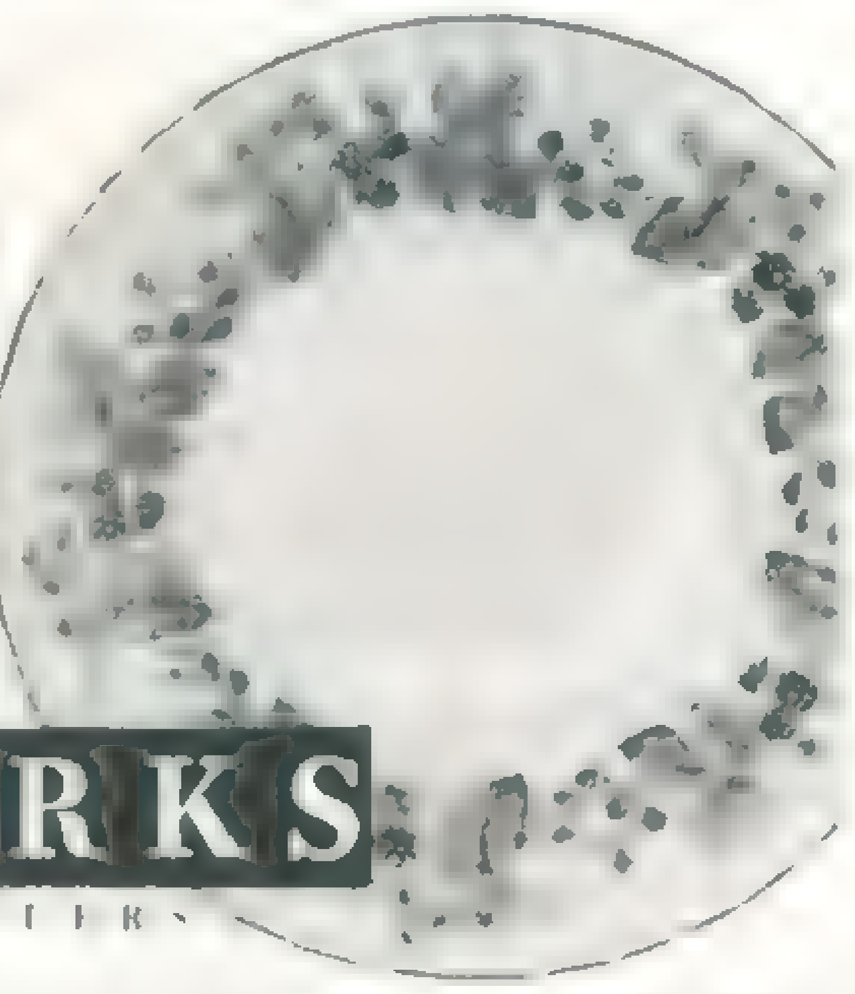

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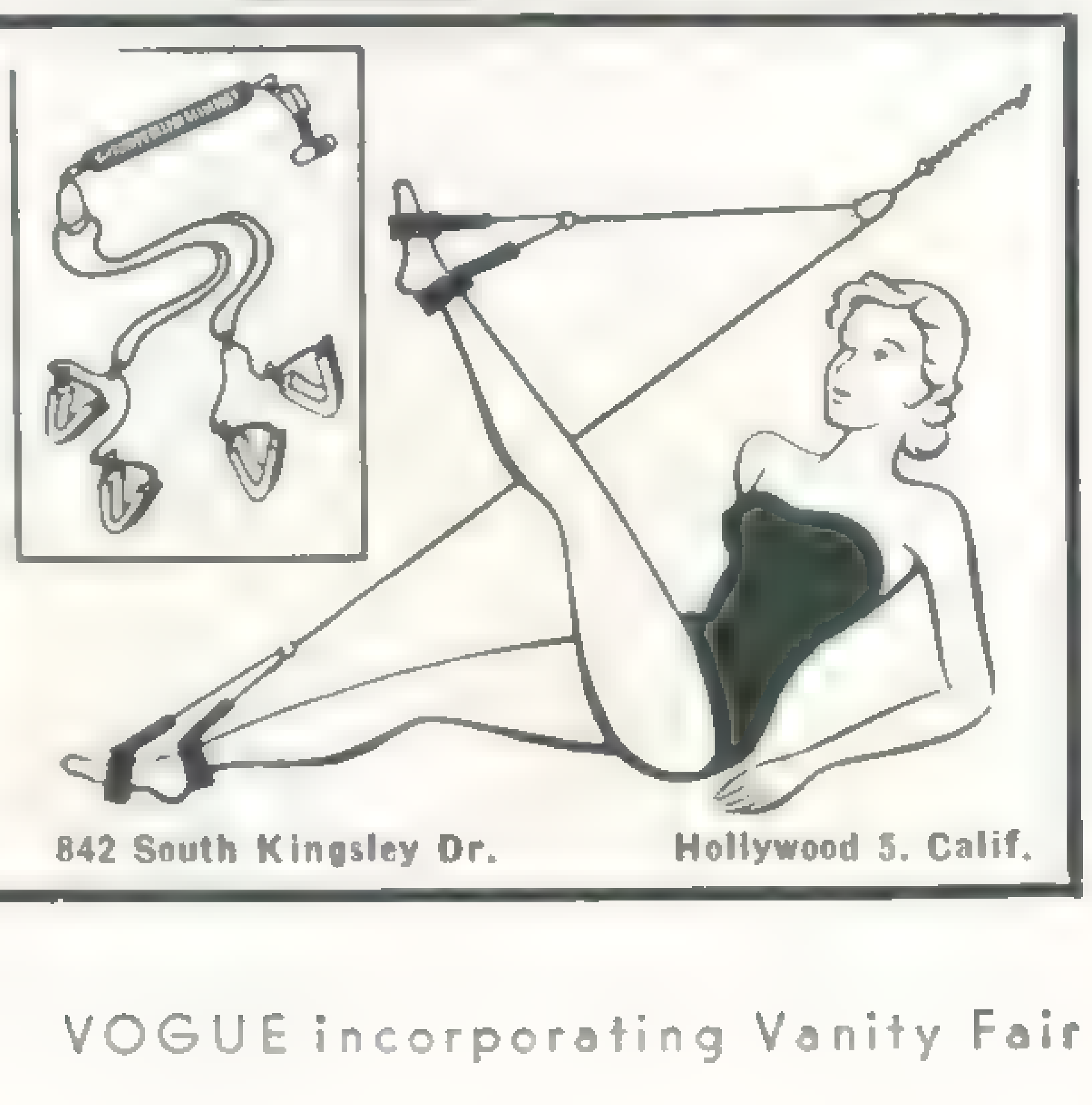
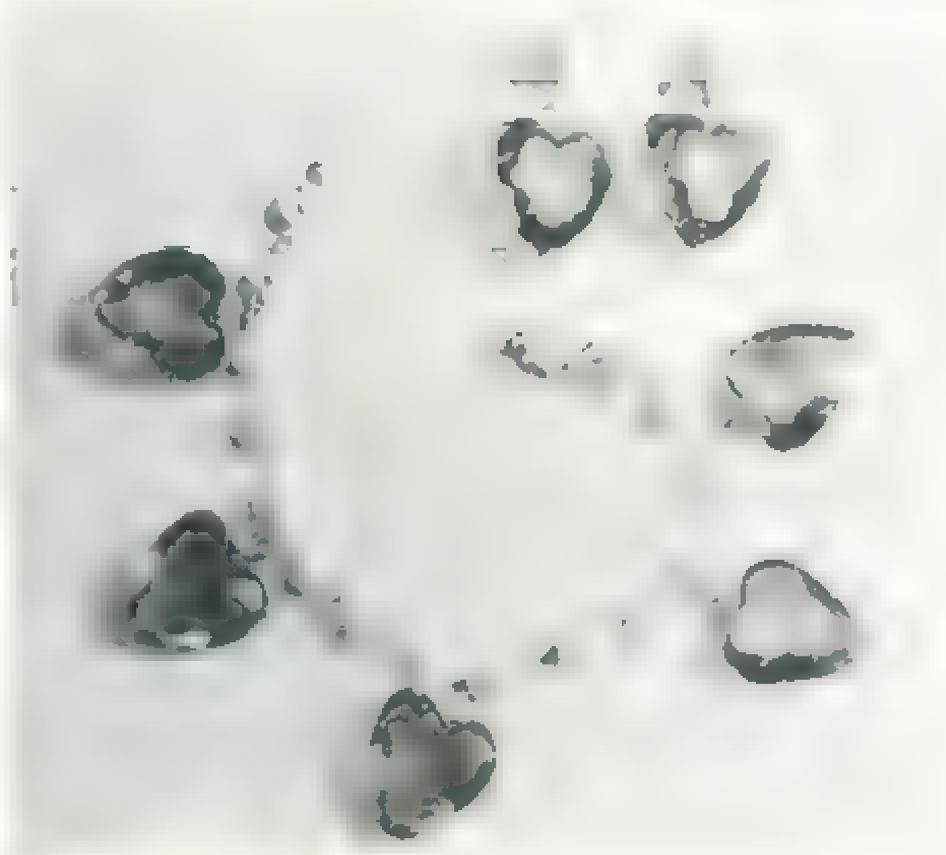


THE CHRISTENS Dept. V-1 842 South Kingsley Dr. Hollywood 5, Calif.

HOUND

. . . September situation

Left: Handsome gilt earrings, prettily ear-shaped, lightly scrolled. $6.95 tax inc., ppd. Leeway, 505 Fifth Ave., N. Y.



MIEHLMANN

Right: Charming young jewellery: amethysts and pearls (not real). $5 tax inc., ppd., for the set. Jozell, 142 W. 44th St., N. Y.

Left: This watch face keeps time *and* closes a compact. Black, white, or gilt. $9 tax inc., ppd. Cortley Gifts, 305 E. 83rd St., N. Y.

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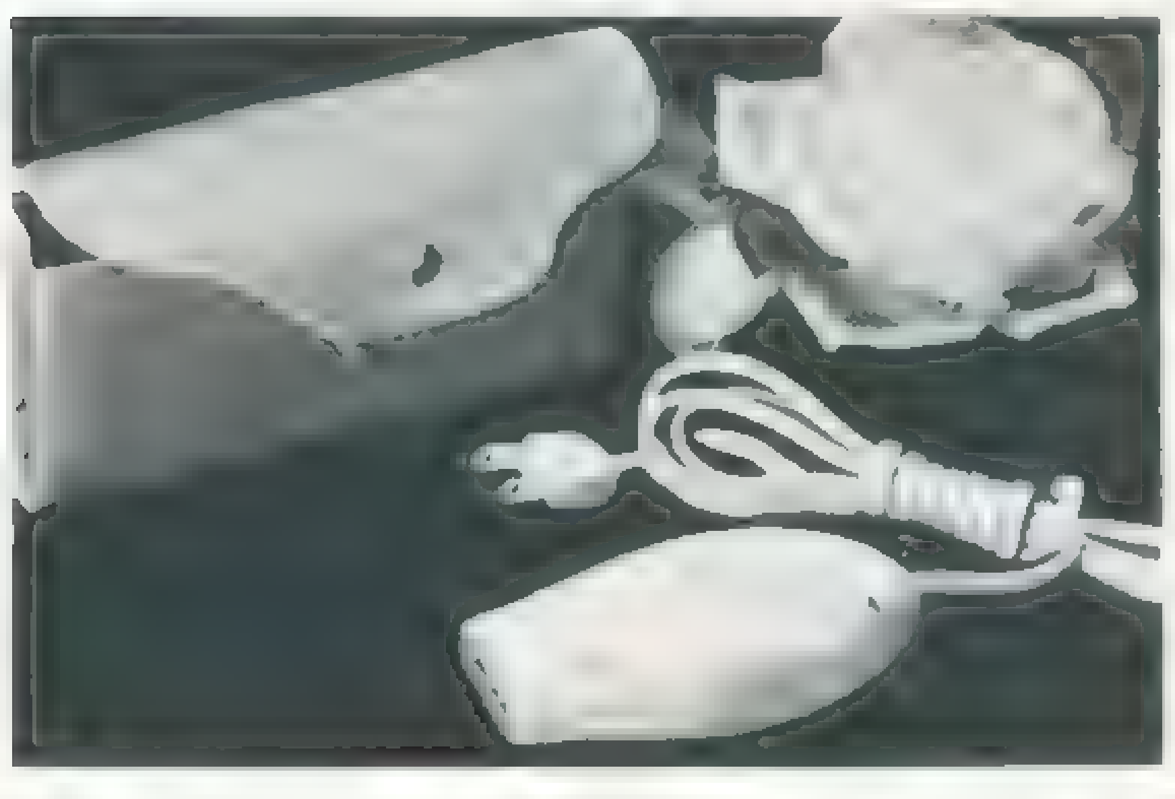

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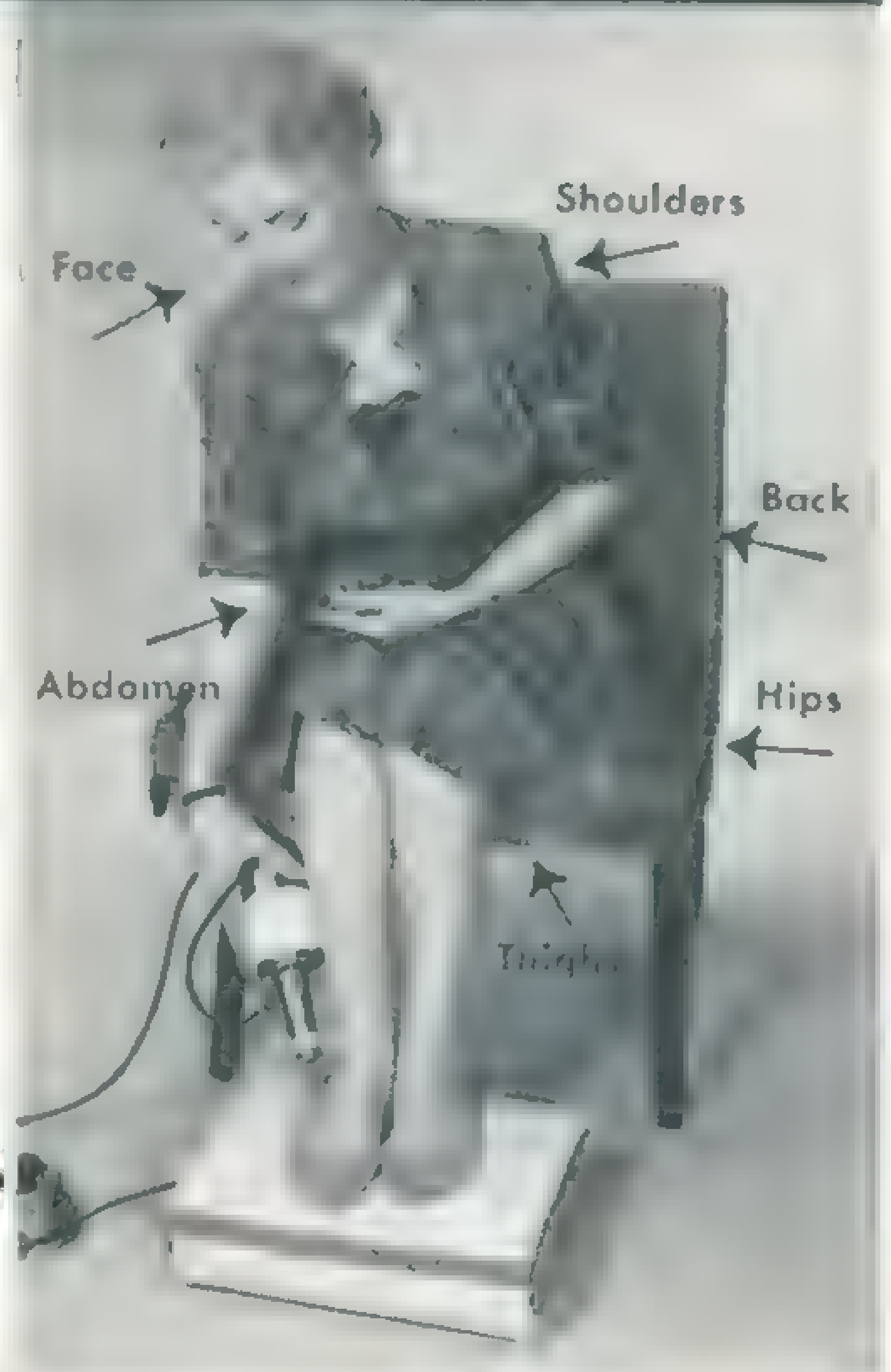

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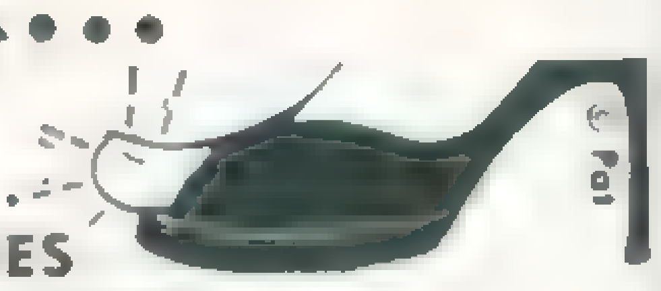

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New York *Paris* *London*

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HORST

COVER: *The shirt—as a luxury. (When it's being luxurious is when it's news now.) This, part of a dinner costume with a gentle new sense of colour: pink satin shirt, ruby velvet skirt, and eucalyptus-green belt. By Traina-Norell (the velvets, by Ducharne). From Bonwit Teller; Wanamaker's, Phila.; Julius Garfinckel; I. Magnin. Ruby velvet beret by Emme. Diamonds from Cartier. Complexion? Luminous—and there's a reason why. It's been treated to Germaine Monteil's new Superglow Fluid Make-up. Details, page 74.*

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

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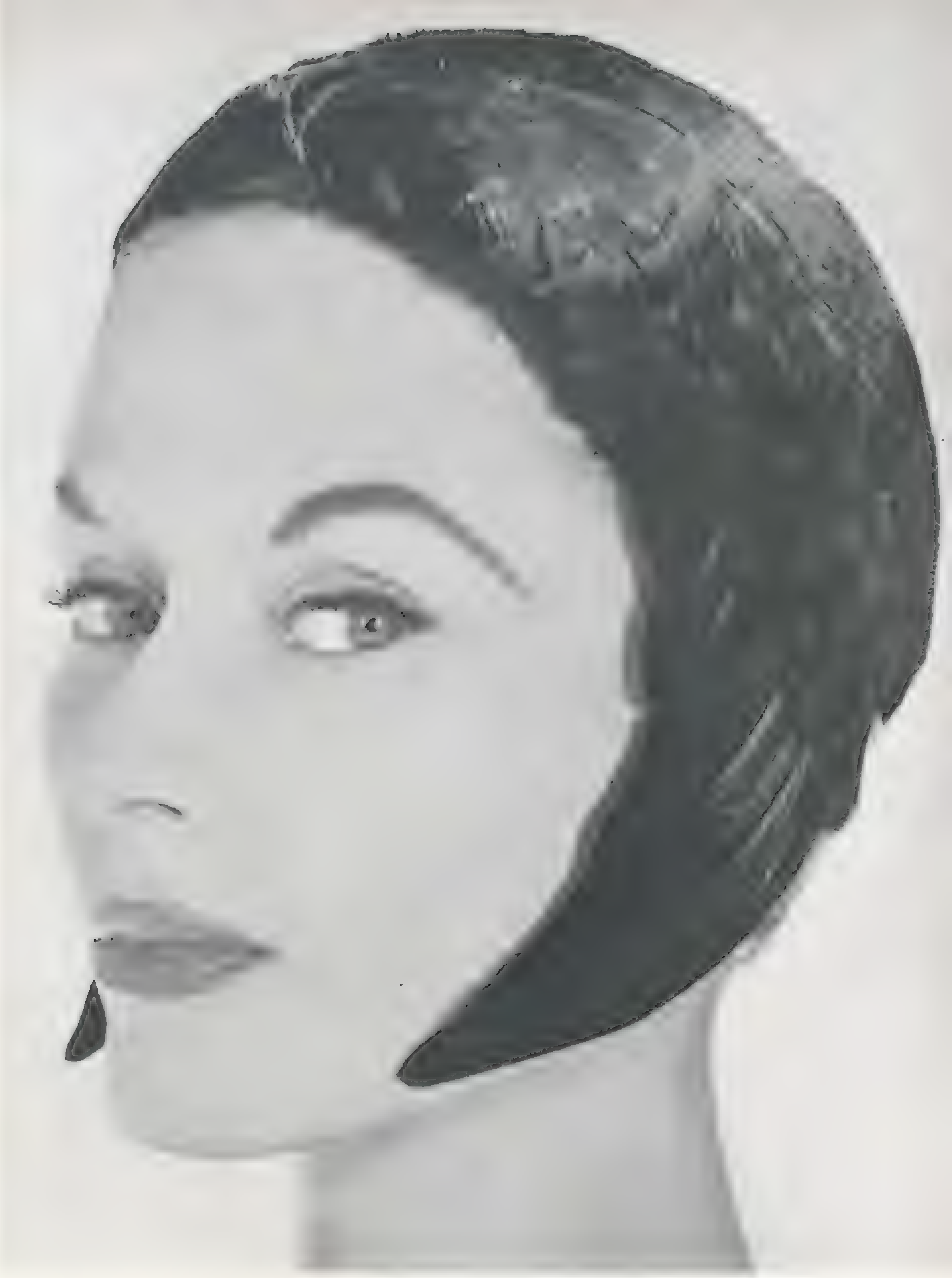
Vogue's eye view:

these charming fashions—

16 to start

What's a charmer? What's in fashion now—any dress, suit, coat, hat, that makes a woman look delightfully gentle, pretty. These sixteen: just a sampling of the charmers in this issue, and in fashion as a whole this year.

1. Soft pink silk shirt, warm rose red velvet skirt—new look for little dinners, and obviously (if you've looked at the cover of this issue), a very charming one.
2. Gentle black suit, little feathered cap—adding up, on pages 84-89, to a softer, prettier new day appearance in town.
3. Red-and-blue checked wool, lining the jacket of a navy-blue wool town costume—good example (page 92) of the delicious detail, the nice sense of colour, that's now in fashion.
4. A streak of lipstick-pink jersey under a pink-flecked black tweed coat—on page 95, as pretty a new look as a woman could find for herself for these winter evenings.
5. A vicuña coat cut as simply as a wrapper and lined throughout with sable—really, the year's most extraordinary coat, which Vogue shows on page 103.
6. The dinner costume pictured on page 104—a mingling of soft shades of honey to the tips of the shoes, and a very gentle new instance of feminine allure.
7. An oyster-white topcoat, subtly white, not blazingly white, over black for town. See this on page 108.
8. The slender black satin dinner coat coming in from Paris (page 111)—looking like a soft shadow of an overcoat.
9. The look of satin slipper-knots on the toes of evening slippers—divinely delicate, as shown on page 112.
10. And the look of red velvet, red chiffon, and mink, all together in the same costume (page 115), surrounding the woman with an aura of softness, preciousness.
11. The softness of a grey chinchilla fur collar on a sweater—for this surprise, see page 118.
12. The young charm of a Tattersall waistcoat worn with a sweater and skirt by a smart woman in town—page 122.
13. The new lacy look of stockings—on page 126, Chantilly medallions at the tops of complexion-coloured nylons.
14. The pretty effect of blond tweeds powdered softly with white and worn with all-white accessories—see page 136.
15. The frothier look of the new lingerie—on pages 152-153, much lace for décor, even lace-caped nightdresses.
16. The pretty new dash of side-tied hats—on page 107, brown velvet tied to the side with rose and beige Paisley.



Feathered sheath hat

September arrivals: gentle black suits, little sheath hats

It's always been clever, black. At times, downright dangerous (Madame X, just off the Orient Express, and up to no good). But this is how it's smart now: when it's almost poetically beautiful. When it's being gentle is when its presence means something new. Illustrated on these six pages, the point where black comes in—in the gentle new suit-form endorsed by both American and Paris fashion. Its domain? The city. Mostly afternoon and dinner hours. Its fit? Slim, very feminine, but definitely *not* a cinch. (In fact, through the waistline, the fit is positively leisurely.) Its arrival? Timed perfectly, coinciding as it does with the appearance of the little sheath hat—together they arrive at the perfect fashion-conclusion: a look. In this case, a look of quiet restraint. A look without price tag. *Facing page:* The new form of blackery—easy, unforced. A day costume here dressed for dinner. Chiffon wool broadcloth buttoned up to a white satin fill-in. By Harvey Berin, about $95. Costume and the muff (of Umpa ranch mink), ready at Bergdorf Goodman. Costume, also at Hudson's; Neiman-Marcus. Sheath hat of white panne velvet, from Mr. John. *This page:* The new form of hat—sheathing the head, covering the hair, and here transforming a blonde into a raven-haired beauty. Black felt and feathers brushed to a gloss. By Sally Victor; also at Nan Duskin; Carson Pirie Scott.

Black slip suit

HORST

Narrow and gentle: black suit for town

Right: As beautifully organized a look as exists in fashion today—black slip suit and a neat, small hat. Dress and jacket. of thin Forstmann wool broadcloth. by Larry Aldrich. About $165, at Bonwit Teller; Julius Garfinckel; Joseph Magnin. Jewelled white velvet pillbox by Irene of New York. Rhinestone bracelets by Weiss. The white mink ribbon—to be added by the wearer.

Feathered and fitted: sheath hat for town

Left: A glossy cap of honey-coloured guinea feathers—here bringing to tweed a new kind of city sleekness (and, at the same time, giving it a gentle pat on the head). Hat designed by Adolfo for Emme: also at Hudson's; Montaldo's. With it, a tweed coat-dress of grey wool-and-nylon, by Ellen Kaye. (This, made in junior sizes, ready at Milgrim.)

HORST

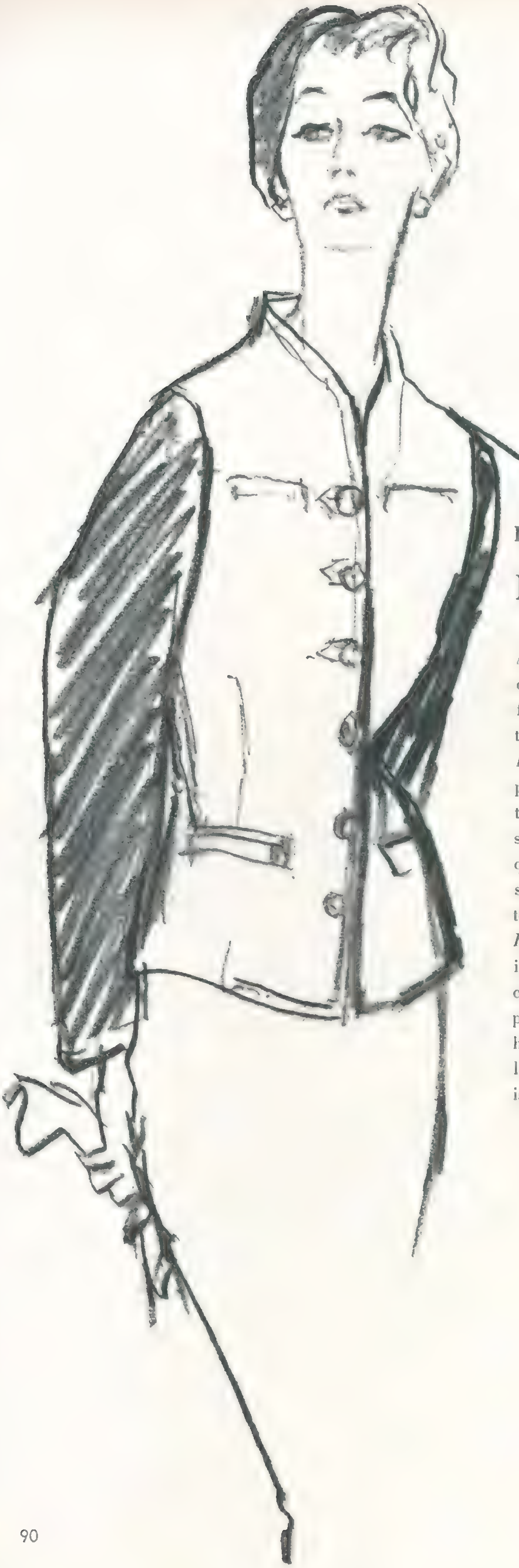
Black suit: all ease

Right: No complications, here. Simply the unsevere new suit in a black as soft as a bird's wing—worn with a jewelled sheath hat. As is often the case, now, the suit's actually this: a narrow dress with a little suit-jacket. (The latter, wearing a neckband of pleated white satin.) Costume by David Levine, about $135. Saks Fifth Ave.; Hutzler's; Frederick & Nelson. Earrings by Carnegie: Saks Fifth Ave. Emme hat.

Sheath hat: all feathers

Left: A sheath of shiny black coq feathers to both hat and coif town tweeds. Here. feathers brushed over to touch the cheek delicately. Hat by Mr. John; also at Hutzler's; Sakowitz; I. Magnin. The black-and-white wool tweed coat-dress by Lotte is at Lord & Taylor.

HORST

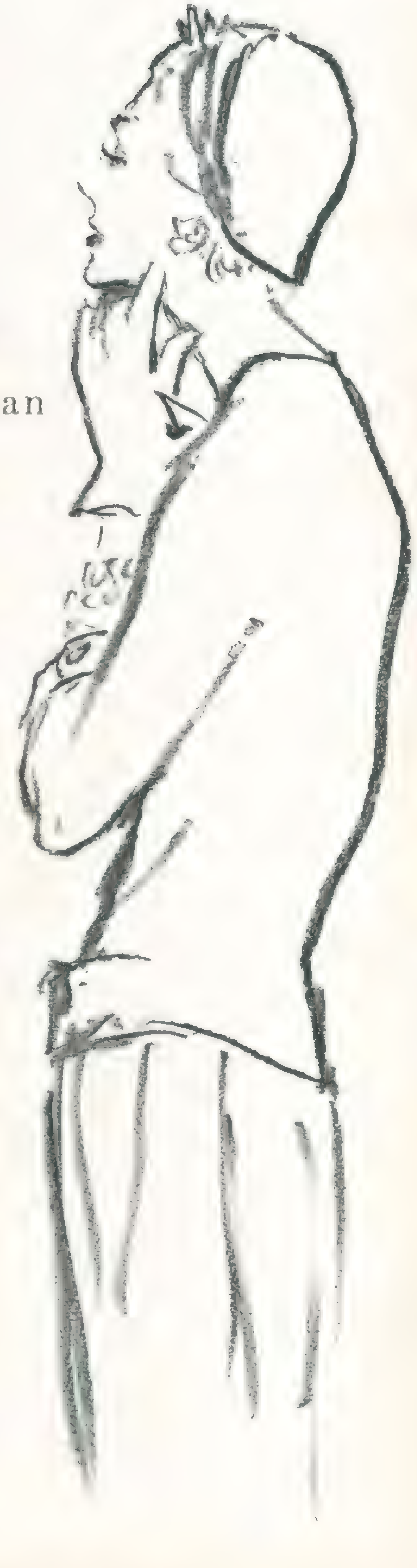


1954 ease— made to order at Bergdorf Goodman

A sketchbook, here, of the look of day looks designed by Leslie Morris for Bergdorf's. Their strength—their extraordinary gentleness.

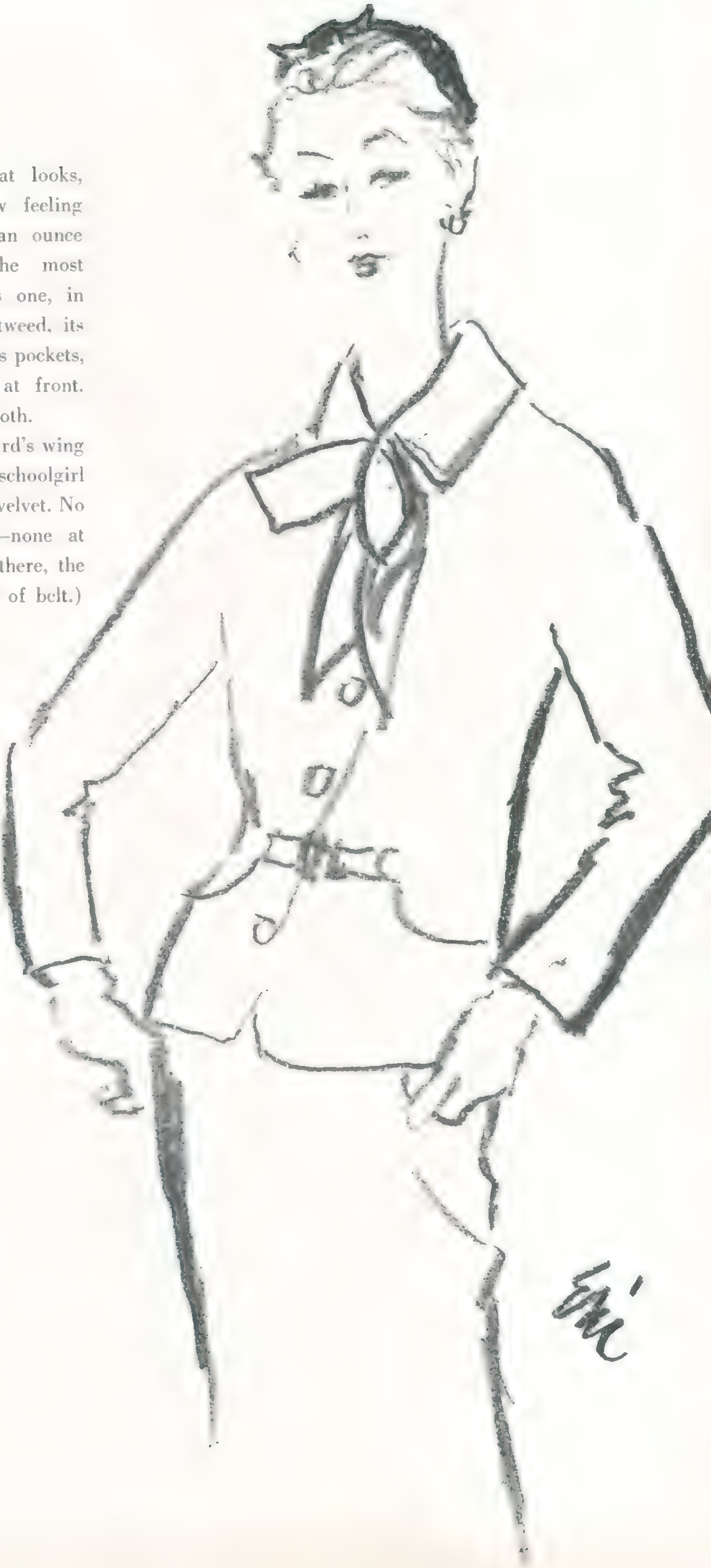
Left: A suit so easy that it defies pigeonholing. More than a correct town suit, more than a correct country suit, it's a *way* of dressing—the new, quiet way. Beige whipcord with no specified waist-mark; a pair of knitted-looking long black woollen sleeves.

Right: Barely a murmur—but a most important dress. Navy-blue wool crêpe with a silky fit—middy bodice, pleated skirt, and between the two, a half-belt placed lower than the waistline at the front. Surprising thing is it's actually a one-piece dress.



Left: This is how a coat looks, when it's caught the new feeling running in fashion. Not an ounce of severity anywhere; the most lightly-sketched waist. This one, in brown-and-cream checked tweed, its half-belt low at the back, its pockets, lower than the waistline at front. City coat? Country coat? Both.

Right: Black as soft as a bird's wing—a suit of wool with a schoolgirl collar and tie of black velvet. No pressure anywhere—none at the waist. (And there, the slightest touch of belt.)



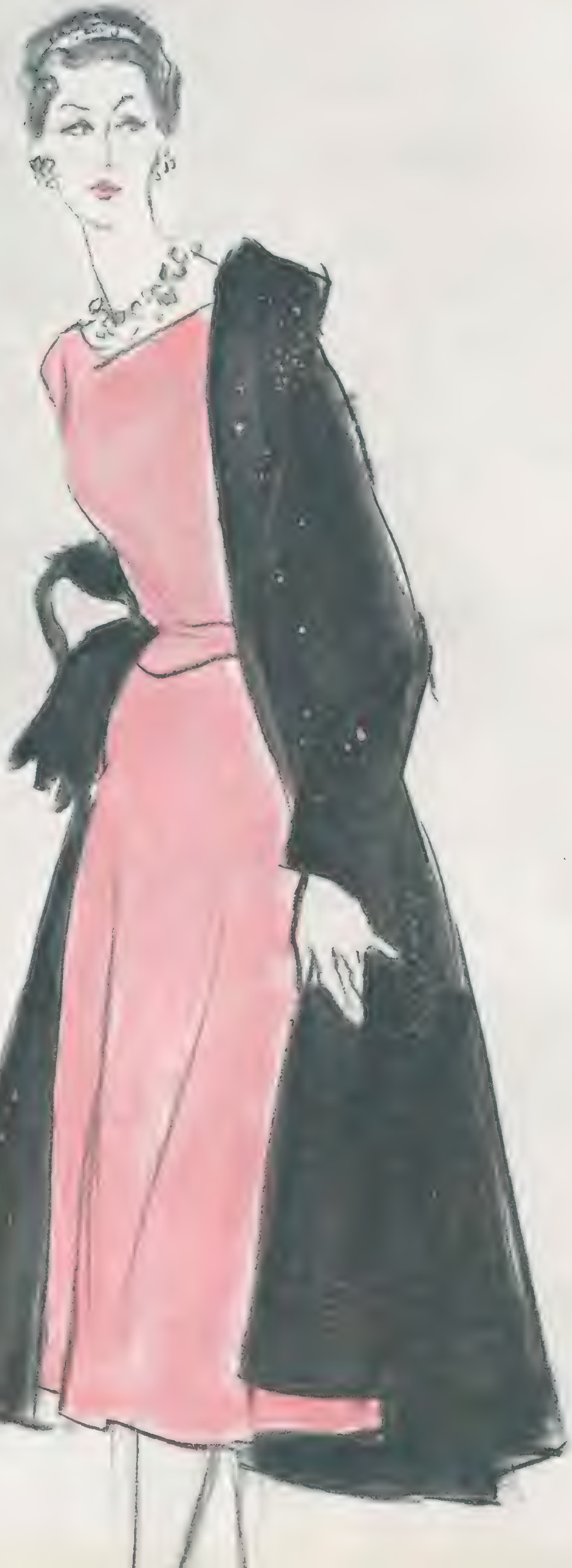
1954 clothes life—made to order by Sophie

In Sophie's view of a woman's clothes life, two things make all the difference: the perfection of her day suit; the flattery of her evening dress. Here, how Sophie makes these differences this year... making them to order. *At left:* Using the special advantages of the made-to-order for all they're worth—namely, delicious detail and tremendous diversity—a daily costume. A one-piece dress of two woollens (navy-blue wool and navy and red checked wool), its wrap-around skirt buttoned over the hip. Unwaisted jacket of the same two woollens buttoned to the elbows (and every button really buttons). Costume, and the drawstring beret by Tatiana: at Saks Fifth. Lipstick, "Feu," by Lancôme. *At right:* Flattery. Nothing but. Sophie makes it of black silk chiffon, cuts the neckline in a crescent shape, adds to the silhouette's emphatic narrowness a floating chiffon panel. At Saks Fifth.

Eric

1954 evening life—made colourful

Designers this year? Beauty experts. They're mixing colours and applying them with cosmetic intent...and result. Here, two new beauty formulas. *At left:* Dinner costume, theatre costume—cosmetic by Hattie Carnegie. Gold brocaded satin skirt worn with a tissue of wool jersey at the top, a ribbon belt of Nattier blue grosgrain and mink. The costume, at Carnegie; L. S. Ayres; Frost Bros.; I. Magnin. *At right:* Brilliant lipstick-pink dress with another point of news: it's made of wool jersey, and wool is making a reputation this year as a fascinating evening material. The dress, and the black tweed coat flecked throughout with pink: designed by Trigère, at Altman; Woolf Bros.; Nan Duskin.



Eric

ADVANCE BULLETIN: PEOPLE ARE TALKING ABOUT...

The excitement among U.S. music lovers at these arrivals from abroad: Elisabeth Schwarzkopf (left), the great German soprano, starting her first American concert tour on October 16. Adored at Covent Garden, at the Vienna Opera, at La Scala (where she is known as "nostra divina Swarkop"), Mme. Schwarzkopf has been acclaimed for the timbre, the sensibility, the delicate "colouring" of her big voice. . . . Maria Callas, the magnificent Greek-American coloratura, who will appear this autumn with the new Chicago Lyric Theatre; her *Norma* in London was called "as thrilling as the sound of trumpets." . . . Ralph Vaughan Williams, at eighty-two the most revered (and played) British composer, visiting the U.S. in October.

All Summer Long, *Robert Anderson's second play on Broadway, arriving this month with John Kerr and his distinguished mother, June Walker, cast —coincidentally—as mother and son.* Summer, *like Anderson's first hit,* Tea and Sympathy, *tugs equally at the heartstrings and the cerebrum, explores, with a fresh insistent tone, old constants like Facing Facts.*

"The Search," new CBS-TV series, starting in October, will visit a different U.S. university each week, examining such research programs as Harvard's Centre for Field Studies (whose experts study public-school problems by "shadowing" a child through the school day), and N.Y.U.'s Institute for Rehabilitation, where the cameras follow a young paraplegic veteran's slow, day by day struggle to walk.

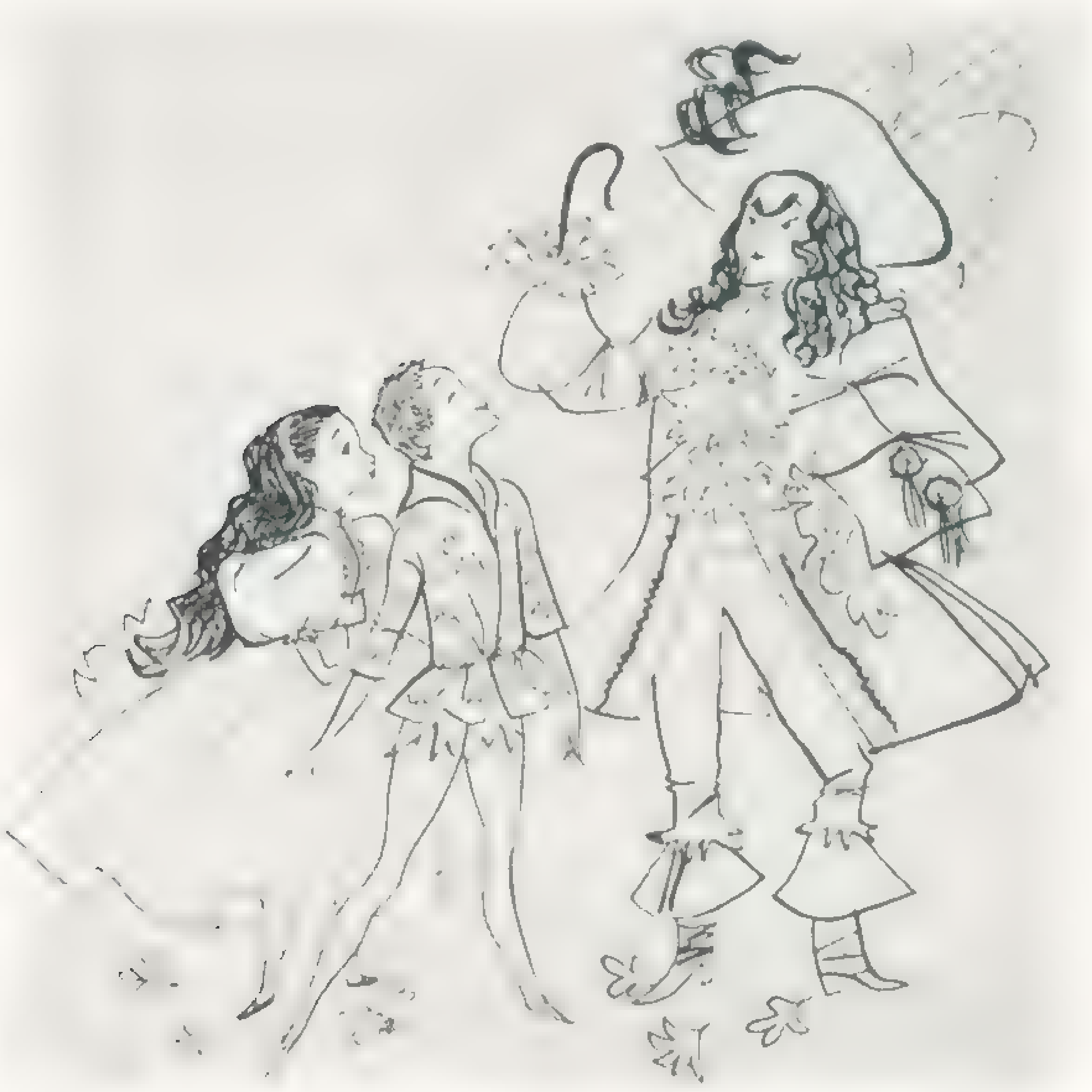
"SPECTACULAR," used to describe a big, expensive TV show (in non-TV language, it means a large electric sign). This season, TV audiences will be offered a rich diet of Spectaculars, stuffed with visual and musical goodies, served often. On CBS, the "Best of Broadway" series will give hour-long versions of famous Broadway hits, starting September 15 with *The Royal Family*, with Helen Hayes, Fredric March, Claudette Colbert. Starting September 30, the Chrysler Show (CBS) offers three plays, one musical, every month. On NBC, the Spectaculars include thirteen Leland Hayward productions, the first, October 18, three sketches from Noel Coward's *Tonight at 8:30:* "Red Peppers," "Still Life," and "Shadow Play," with Cecil Beaton settings.

The revival of On Your Toes. *the 1936 Rodgers and Hart musical about hoofers and ballet, with such Balanchine dances as "Slaughter on Tenth Avenue" (the first real ballet in show business). Among its sharp-witted songs: "The Heart Is Quicker than the Eye," "There's a Small Hotel," and "It's Gotta Be Love—it can't be tonsillitis." Presiding over this bowl of cheer is George Abbott; Zorina, Bobby Van, Elaine Stritch will ladle it out.*

The cheerful rush of new musicals coming on, outnumbering (in spite of all the moans about their crushing expense, their staggering overhead) the frugal three-character, one-set plays. Among them, the enchanting 1920's genre piece from London, *The Boy Friend*, with its young star, Julie Andrews (below): *The House of Flowers*, score by Harold Arlen, book by Truman Capote, about flamboyant doings in the French West Indies, with Peter Brook's direction, Oliver Messel's sets; *Silk Stockings*, in which George S. Kaufman and Cole Porter yield, happily, to the wishful thinking of the old Ninotchka story. *Fanny*, its plum title part played by twenty-year-old Florence Henderson, is based on Marcel Pagnol's *Marius* trilogy about the Marseilles water front. Tender, touching, richly funny, *Fanny* has some lovely Harold Rome songs, among them "Welcome Home," sung low by Ezio Pinza, as César, and "Restless Heart," sung high by William Tabbert, as Marius. Joshua Logan directs a cast so big it was described as "not only gigantic —it's getting out of hand."

"Dutch Paintings of the Seventeenth Century," the magnificent exhibition of works by Vermeer, Rembrandt, Ruysdael, Steen, Hals, and other masters, starting October 30 at the Metropolitan Museum. These seventy odd canvases have never before been shown as a group; many—lent by the Mauritshuis at The Hague, the Rijksmuseum at Amsterdam, the Franz Hals Museum in Haarlem—have never been seen outside the Netherlands. Early in 1955, the exhibition will go to the Toledo Museum of Art, then to The Art Gallery of Toronto.

"Medic," NBC's television series starting this month, is (like "The Search") educational TV with the wallop of showmanship. The shows will be based on authentic medical situations, using some real doctors, some actors playing doctors. In the one we saw, direction and timing were so skillful it was impossible to tell which was which. Richard Boone (right) played a young doctor feverishly working against time, in an operating room at 3 A.M., to save the baby of a dying woman; but the rubber-gloved hands holding the baby, actually bringing it to life, were those of a real obstetrician.



RAYMOND PORTER

Peter Pan (left), a delight in Los Angeles, with Mary Martin, as Peter, unflinchingly gay even when suspended by wires from the back of her neck; with Cyril Ritchard, a fruity Captain Hook, and Heller Halliday, Miss Martin's twelve-year-old daughter, one of the talented children in the cast. It may or may not come to New York; if it does, will qualify as the Show Most Parents Want to Take Children to During the Christmas Holidays.

The Old Vic production of A Midsummer Night's Dream, *which tosses Shakespeare's lines, Mendelssohn's music, and a huge* corps de ballet *together as lightly as a green salad, opening next week at the Metropolitan Opera House in New York. Flown here intact from the Edinburgh Festival, the cast includes Moira Shearer, the ballerina, exquisite as Titania, Robert Helpmann (one of the show's choreographers) as Oberon, and Stanley Holloway, the comic gem of British movies, rumbling, bumbling, and funny, as Bottom. At the end of October they start a ten-week tour.*

The Museum of Modern Art's twenty-fifth anniversary, to be celebrated this autumn; its first event, a great exhibition of around three hundred paintings from the Museum's own collection, opening October 20. . . . In November, at the Solomon R. Guggenheim Museum, the important retrospective show of paintings by Robert Delaunay, a painter who broke up light like a prism, a profound influence on Léger, on Klee.

The avalanche of new song-and-dance movies, with even *The Country Girl*, once a rather glum play, filmed as a "dramatic story with music"; in it, the aging actor, now an aging singer, is played by Bing Crosby, and the tension of the plot (with its wrangles between Grace Kelly and William Holden) is relieved by several Harold Arlen-Ira Gershwin songs and a large Robert Alton dance number. . . . In *White Christmas*, Bing Crosby appears again, but this time, happily, there is almost no plot to worry about; just the delight of the Irving Berlin tunes, the superb, relaxed teamwork of Crosby, Danny Kaye, Vera-Ellen, and Rosemary Clooney. . . . Twenty-three more Irving Berlin tunes, more Robert Alton choreography, and a towering five-million-dollar budget, are in *There's No Business Like Show Business*, with its inevitable theme (the show must go on) and its invincible asset (the acidulous acting style and last-trump voice of Ethel Merman).

Quadrille, *the Noel Coward play opening in November, with Alfred Lunt and Lynn Fontanne, who made it an enormous hit in London. The play is set in the 1870's, with costumes and sets by Beaton; Mr. Lunt, in a full brown beard, plays an American railroad magnate; Miss Fontanne, an English marchioness—described as "a woman of extreme sensibility who has become suddenly bored with her own rectitude."*

Walt Disney, deep in salt water and CinemaScope for his $5,000,000 live-action movie of Jules Verne's 20,000 Leagues Under the Sea, *to open early in December. Shot in the Bahamas with Kirk Douglas (below), James Mason, and Peter Lorre, it promises everything from pet seals to a slightly un-Verne mushroom cloud. Disney, who now has a catch of twenty-two Academy Awards, also takes to* TV *with a Wednesday-night show, starting October 27.*

GIO PONTI

universal man

PENN

With a flair for *divertimento* and enough ideas to fill nine heads, Gio Ponti is, like a man of the Renaissance, a universal man—architect, editor, painter, industrial designer, costume designer, teacher, and author of five books. He has designed everything from chessmen to powerhouses, including villas, sewing machines, plumbing fixtures, and furniture. His buildings rise in Italy, France, Sweden, Venezuela, and Brazil. Thousands of Americans sit on Ponti-designed chairs. (Right now, a travelling exhibition of Ponti works is touring this country.)

In a remodelled Milan garage, which serves as both atelier and workshop, Ponti (who is Milanese by birth) pursues calmly his seven-sided career. There he edits the Italian magazine, *domus*, a showcase of Italian design and a potent influence throughout Europe and America on contemporary architecture.

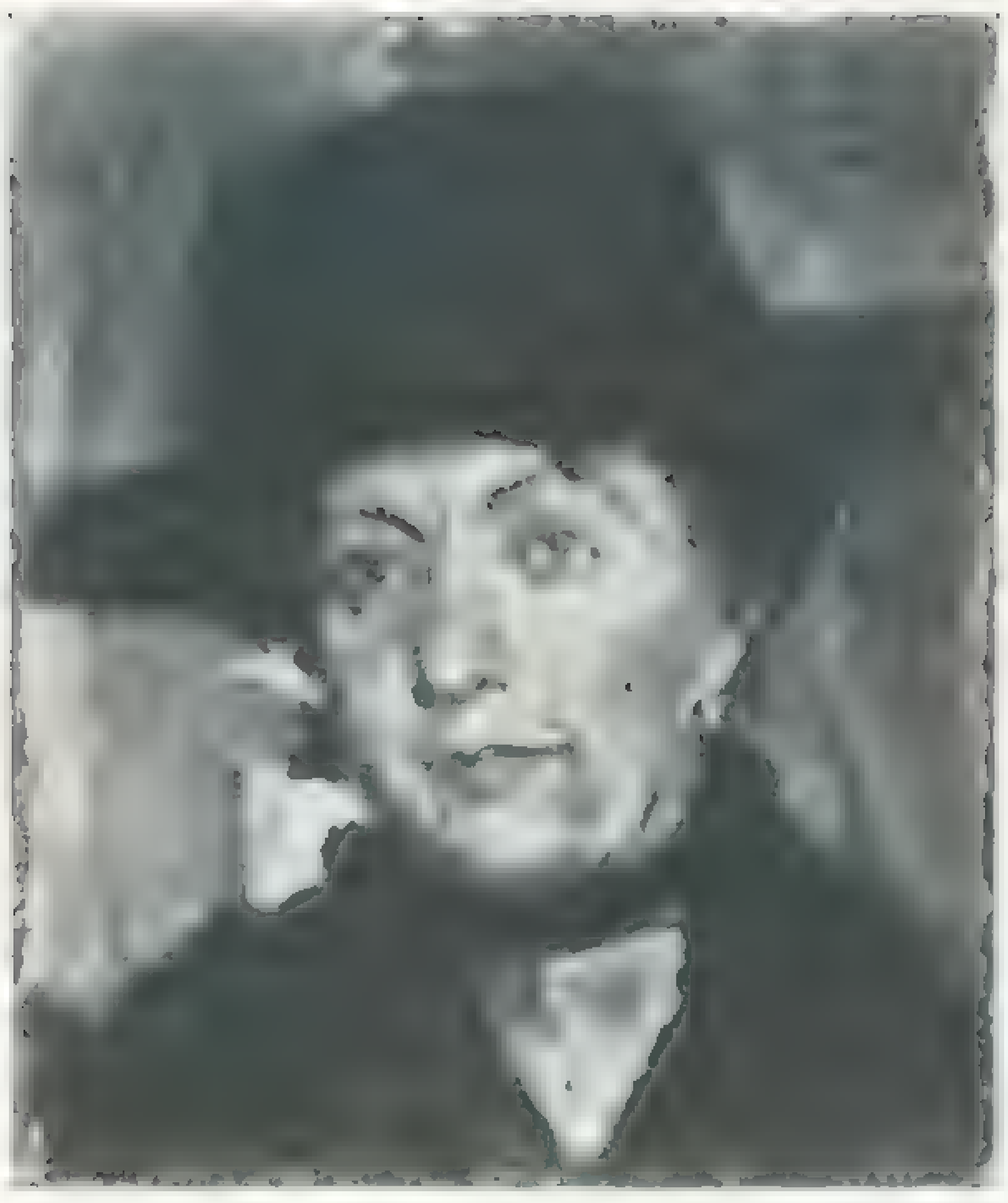
The prevailing climate of the Ponti studio is that of an informal *salon*, with frequent interruptions by visiting painters and artisans, or by foreign architects passing through town—Americans, Scandinavians, sometimes even Australians; most of the conversation is a happy, gesturing mixture of Italian, French, and English. Ponti, who seems, at sixty-three, more businessman than artist, sits in a pudgy lump, looking envelopingly out of bright sensitive eyes, bulbous as the blue onions on a Meissen plate. When he talks, he builds invisible cities with his hands, now and then illuminates with a quick pencil sketch, finished in an instant. To Ponti, sociability is the normal climate of work; every chance visitor, perhaps a good angel. Convinced that *destino e caso* (fate and chance) govern his life, he explained once: "My human relations are hanging from the sky."

For the staff, numbering about twenty, this casual atmosphere is, in the end, patriarchal, with everything focusing on Gio Ponti. Draughtsmen arriving for work early have occasionally come upon him, in the studio since six, roaming among the drawing boards, sharpening flabby lines, correcting proportions, killing one effect to gain another. They have also, on other days, been called back in the evening to find an impromptu feast with dancing and lots of red wine. American visitors are inclined to note that urgent letters vanish for weeks at a time; they get the feeling the whole thing is a movie by De Sica, yet, looking at the record, are staggered by the amount of hard work accomplished and the number of young talents launched by Gio Ponti.

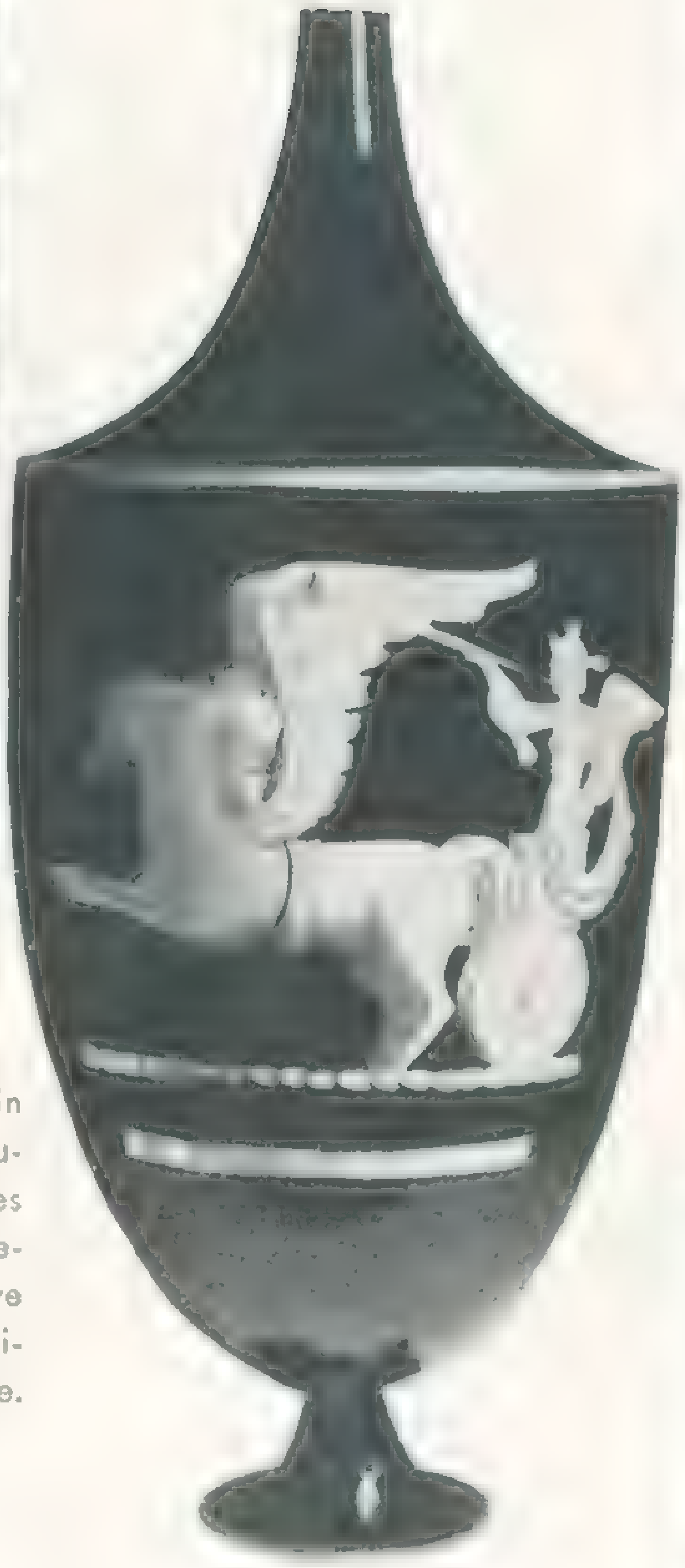
Because he began his career late, after a youthful dream-interlude as a painter, Ponti likes to describe himself as an *enfant retardé*—"I was *toujours en retard*." Frail and hollow-cheeked as a child, he fed on a rich diet of introspection and imagination, storing up, in an almost complete vacuum, a heterogeneous mound of facts. At twenty-five, he began for the first time to "express himself without shame," which he considers the starting point of art.

Finally, in his thirties, he fell, rather than leaped, into the main currents of design, and once in, proved irrepressibly buoyant, advancing rapidly from the safe waters of classicism toward his present emancipated style. In 1928 *domus* began, with Gio Ponti as its first editor, assisted by his wife, Giulia, and May Amfitheatrof, wife of the Hollywood composer, Daniele Amfitheatrof. Although the skinny monthly issues were "almost invisible," the magazine had a crusading spirit and a fine freedom from entangling alliances with artistic schools or movements; it stood simply for what was new *and* good. Said Ponti: "I encouraged everybody." . . . Even now it is impossible to talk to him about trends or influences.

This aversion to sorting out ideas in categorical boxes has occasionally amounted to a sporting readiness to try anything once. Early buildings by Ponti were, in many cases, one-time experiments, or flatly *Beaux Arts*. For the Montecatini company (Italy's largest producer of chemicals, called the "Italian Du Pont"), he designed his first really exciting building in 1936, simultaneously cutting a new, unexpected profile in the Milan skyline. In 1951, he did a second building for Montecatini. These twin edifices are the keystone of his reputation as an architect, but knowledgeable critics say his true style is just developing, that the best buildings are still to come. Gio Ponti, when pressed for historical details of his career, says omnisciently, "I will arrive tomorrow."



Ponti portrait of his mother, a fellow painter, done in 1922.

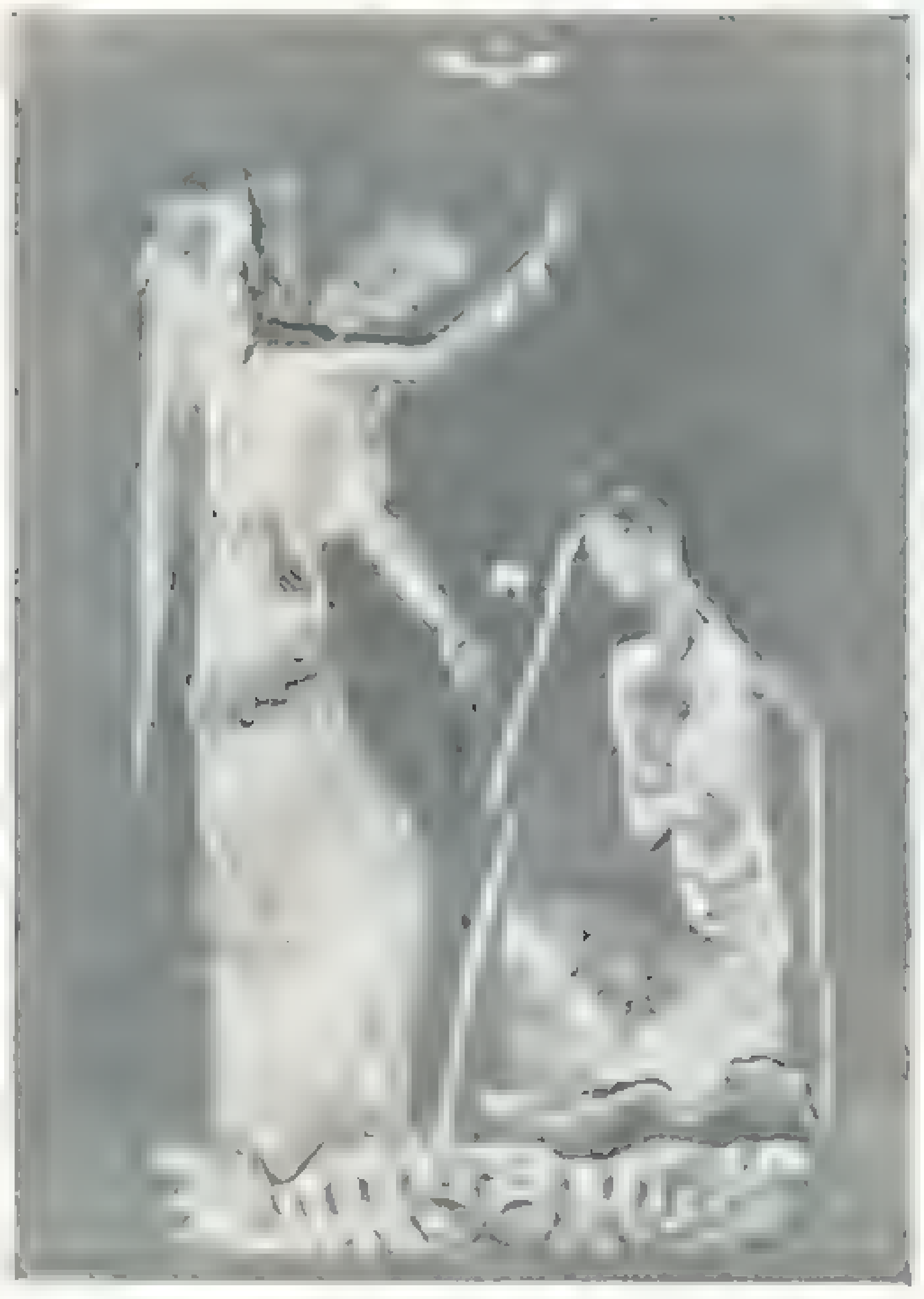


Classically designed porcelain vase (right), its lines more angular than the Greek: this series for the famous Florentine porcelain house, Richard-Ginori, gave Ponti his first success, recognition at the 1924 Milan Triennale.

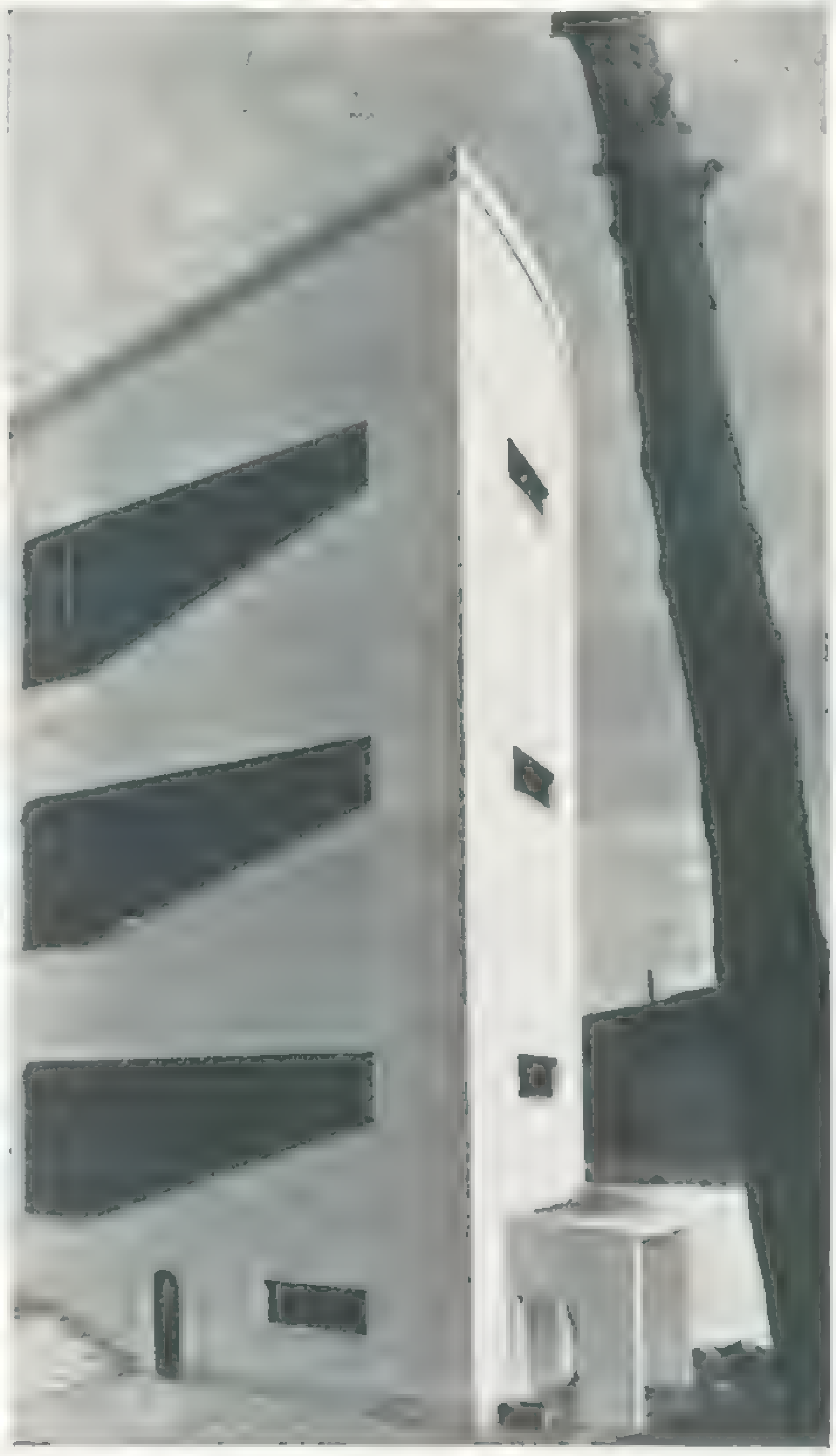
A later porcelain design (1930) freer, more imaginative than his early vases; this one, "Daphne feeling herself turn into a tree."

Cover of his famous magazine, *domus* (above), which he founded in 1928, still edits: its broad aim to encourage new design in all fields. Now a fattened, smooth book, it still speaks for the brave, free-wheeling life in design, has an impressive international circulation.

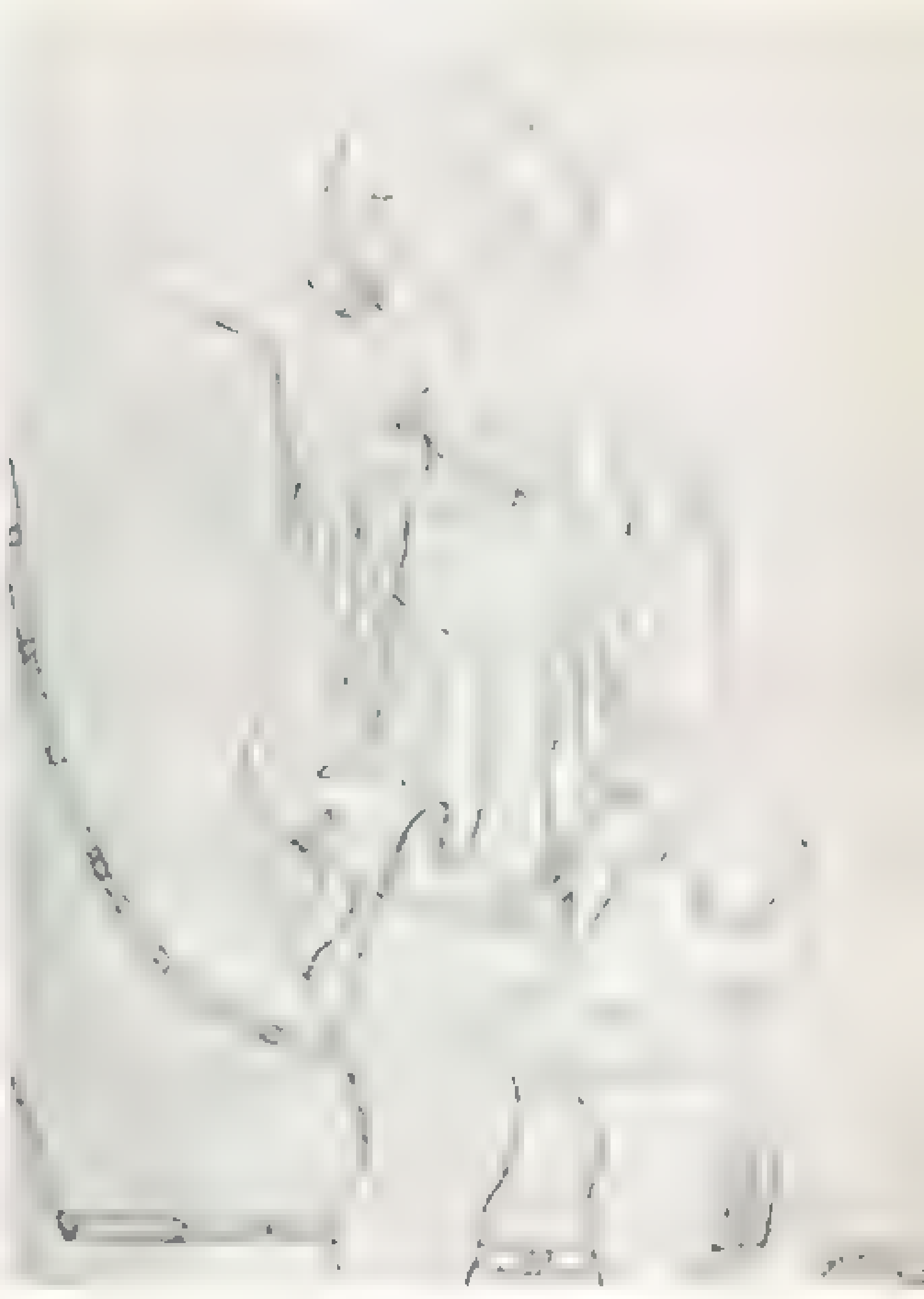
Ponti sketch of his wife, Giulia, in 1928; exuberantly affectionate, he has made dozens of sketches of her, this one when she was ill, resting.



Ponti, who can not resist designing in any medium, designed this exquisite Angel Gabriel and Virgin, embroidered in gold thread on a ground of tangerine-red silk.



The famous Ponti wedge-shaped tower of the University of the City of Rome (1934). The windows follow the interior structure of the classrooms, slanting from the level of the lecture platform to the height of the graduated rising levels for the chairs.

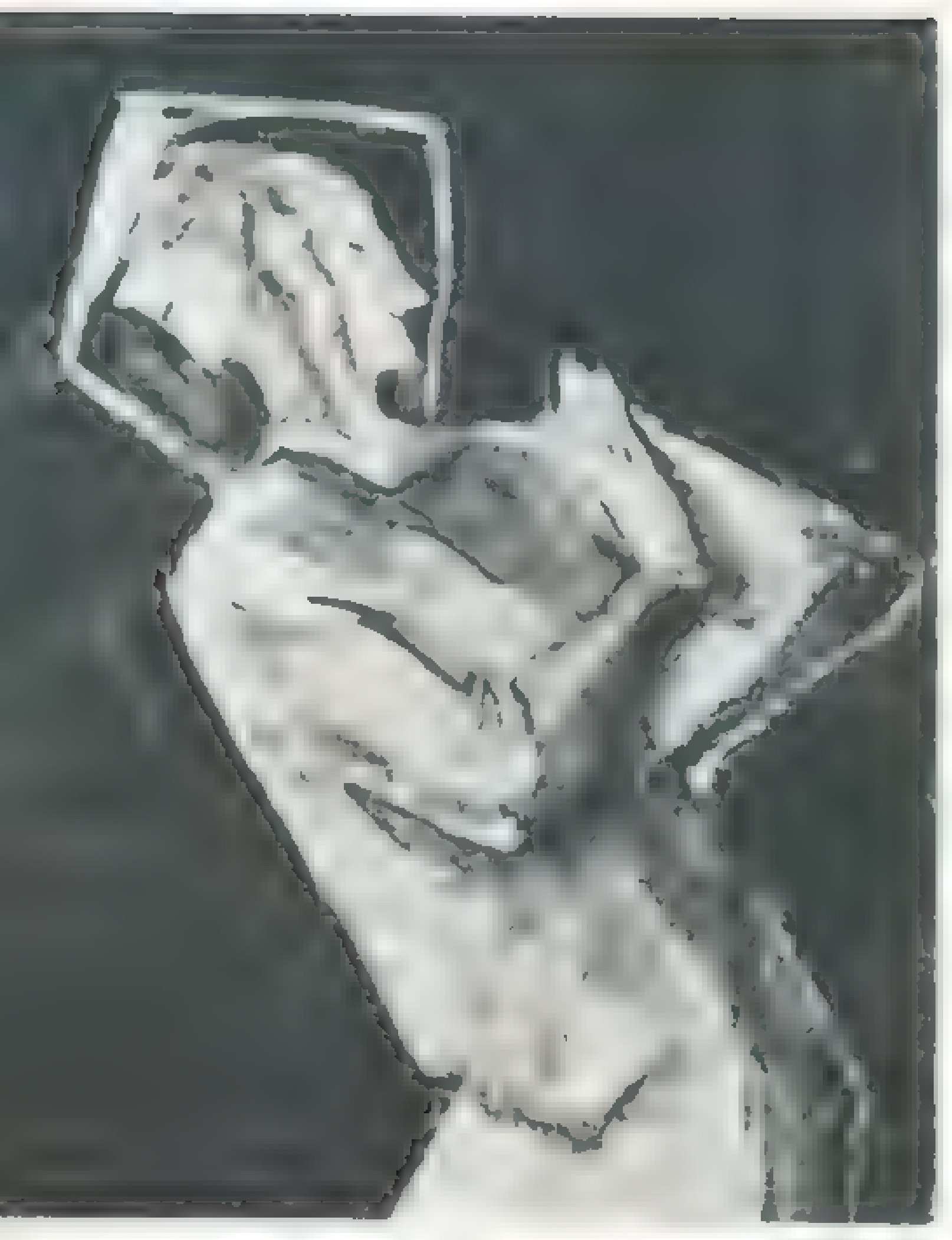


Ponti sketch of his daughter Lisa, as a child; now, twenty, [illegible] and darkly poetic, she is the associate editor of *domus*.

Stained glass window, installed in the Vatican in 1936 (left). This experience of designing in Vatican City was of great importance in his life for he loved the detached, semi-monastic atmosphere; later, during the war, this devout Catholic wrote a book on Catholicism, *I Thank God Things Do Not Go My Way*.

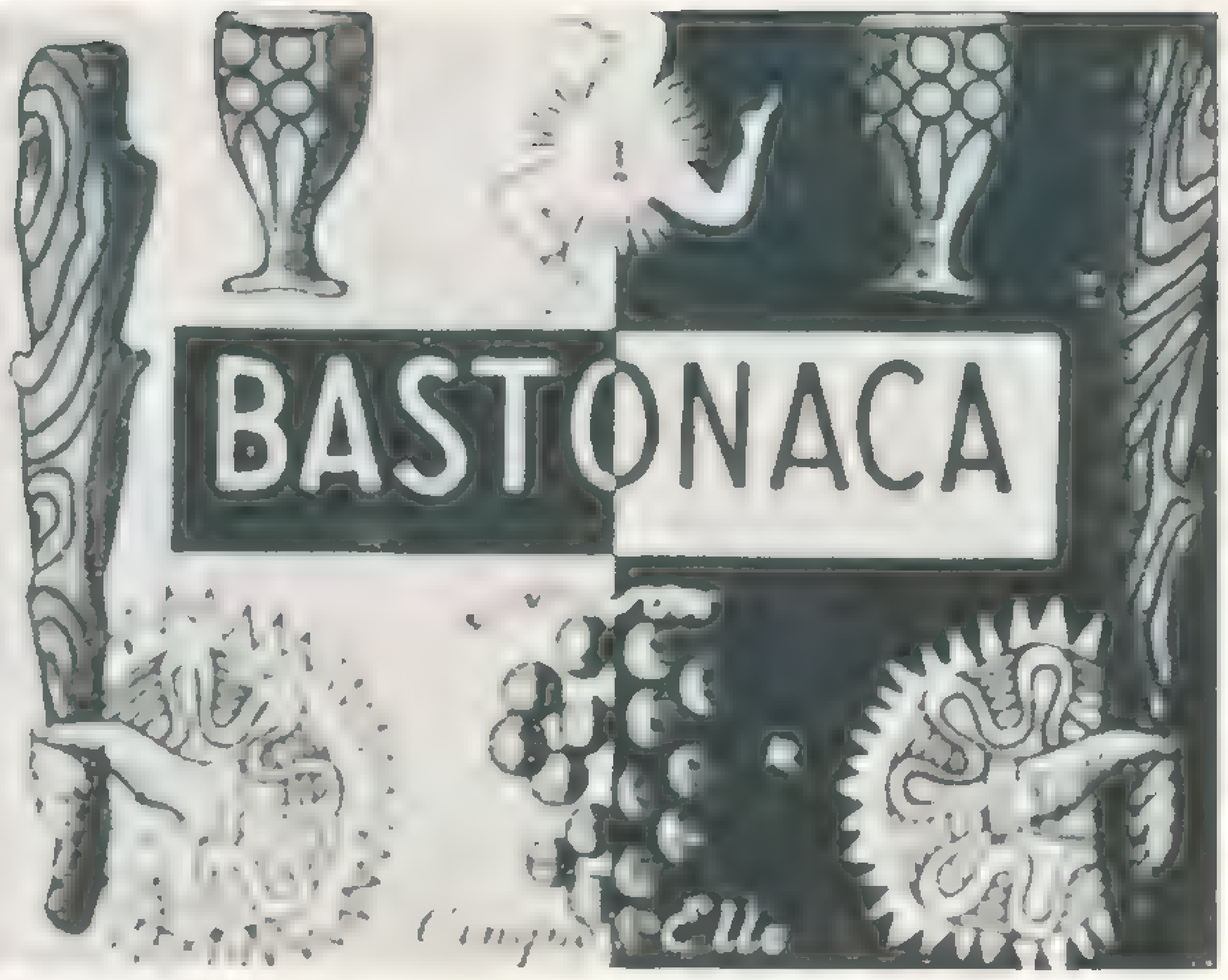
A 1940 abortive experiment with new techniques in movie making (right).

A modern hospital, many rooms with sun decks (far right); a 1940 addition to the old Columbus Hospital, Milan, designed by Ponti with his colleague, Fornaroli, and Soncini.



Ponti fresco, "Hypocrisy," a snide Janus-faced figure, hooded and mocking, one of a series of allegorical frescoes for the University of Padua, done in 1940 in collaboration with Fulvio Pendini.

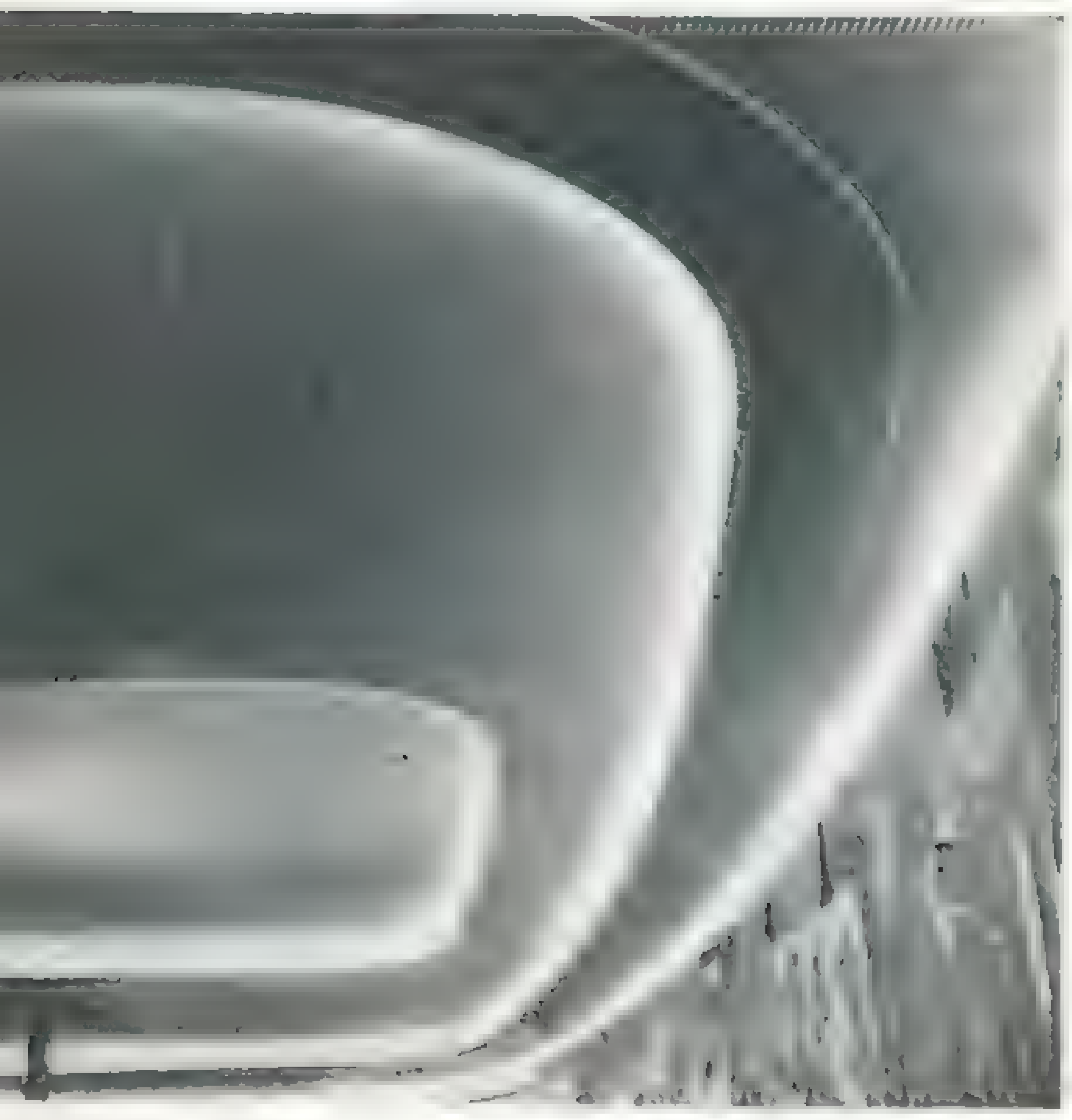
A seaside house at Bordighera, low to the ground, boxy, and wonderfully luxurious. (For such villas, Ponti requires an absolutely free hand.) This 1940 design he now considers static, overly academic.



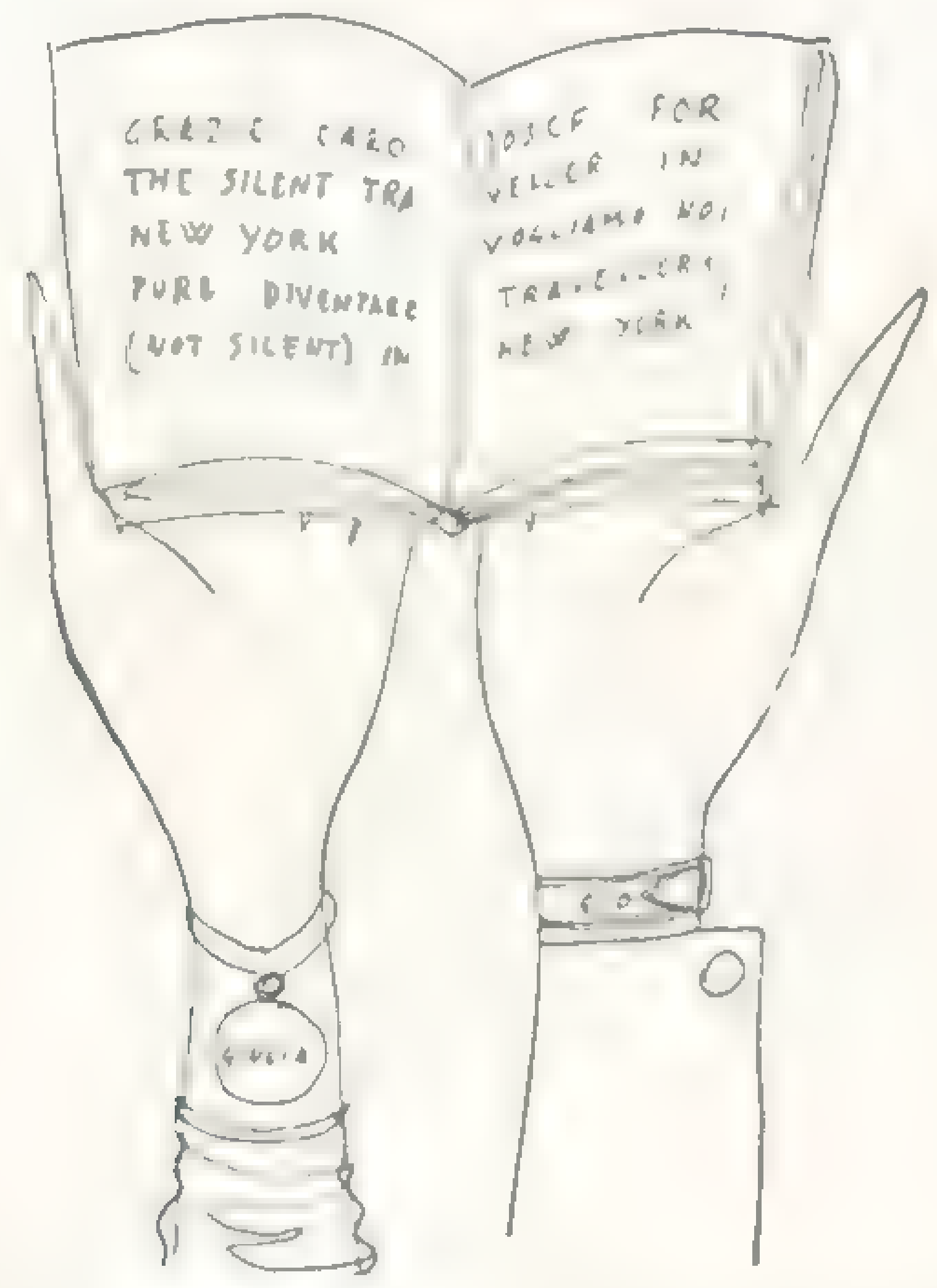
Chiaroscuro pattern for a 1949 wine label (above) using ancient symbols with the bold attack of a poster artist.

Visetta sewing machine (left, photographed from above). Its clean lines and look of polished elegance are the stamp of Ponti's industrial designs, which also include an *espresso* machine.

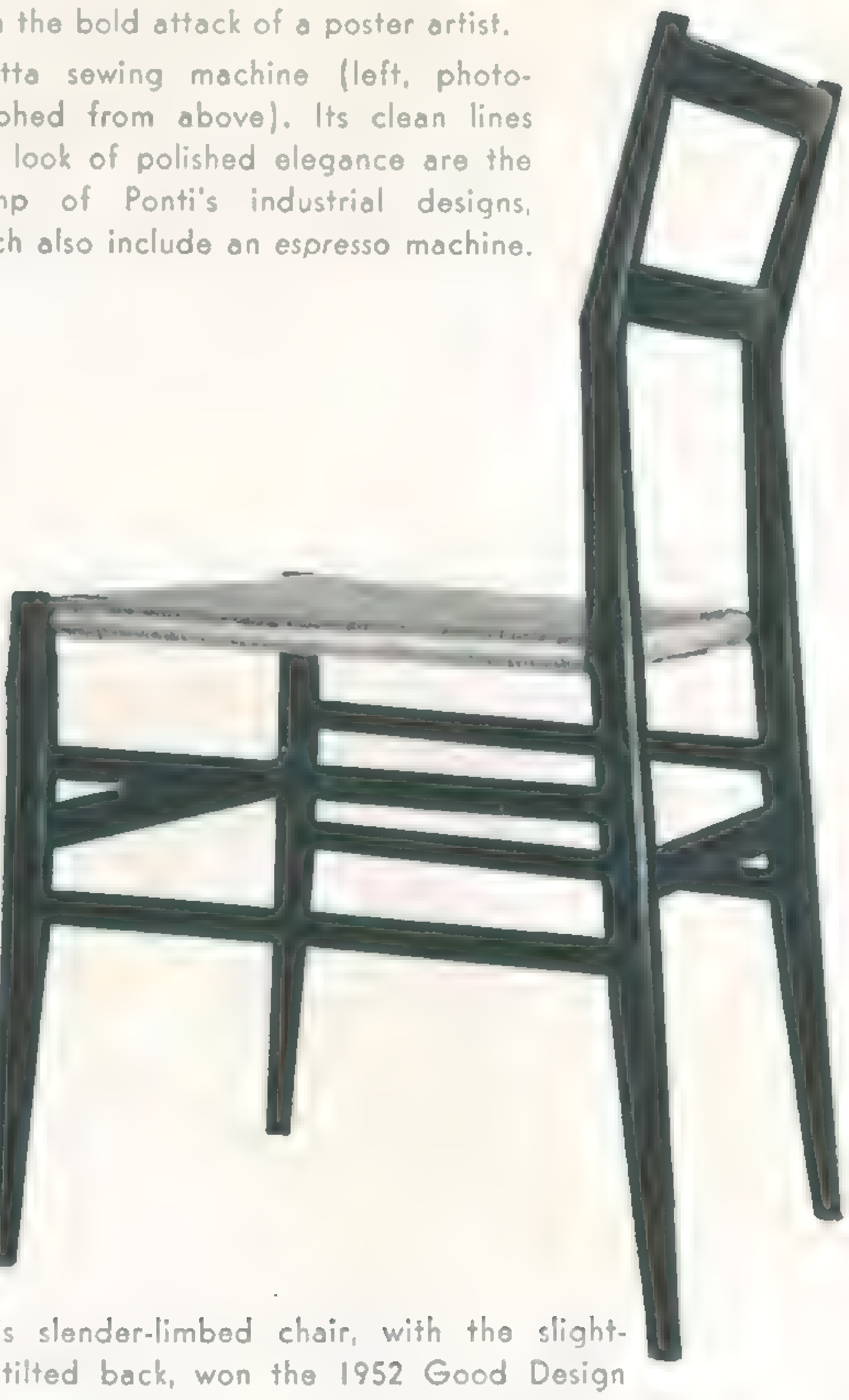
GIO PONTI *continued*



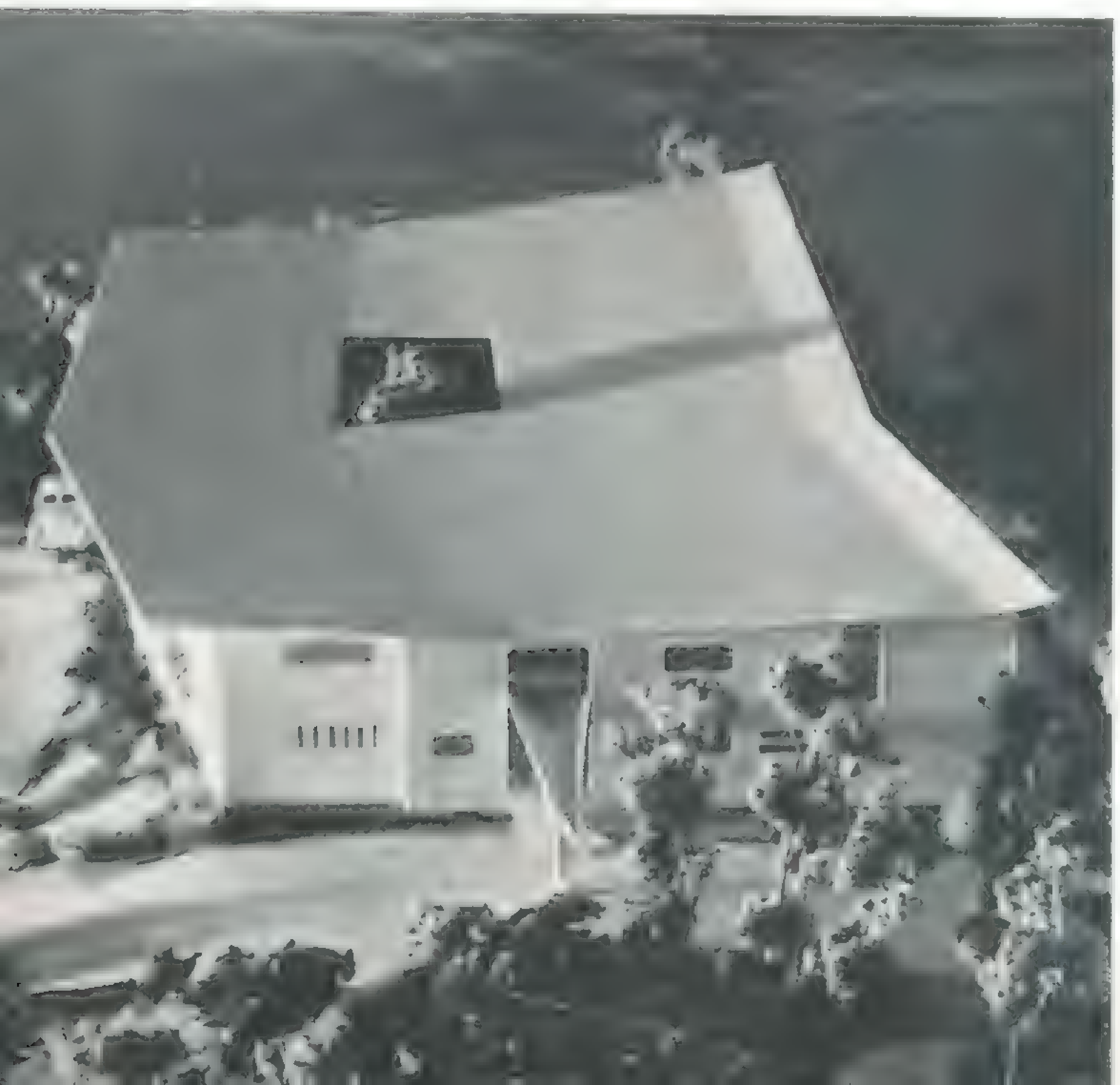
Fluted ceiling with built-in lighting, for the main salon of the Italian ship, the *Andrea Doria*. Ponti also helped design interiors for the *Conte Grande* and *Conte Biancamano*, all since 1950.



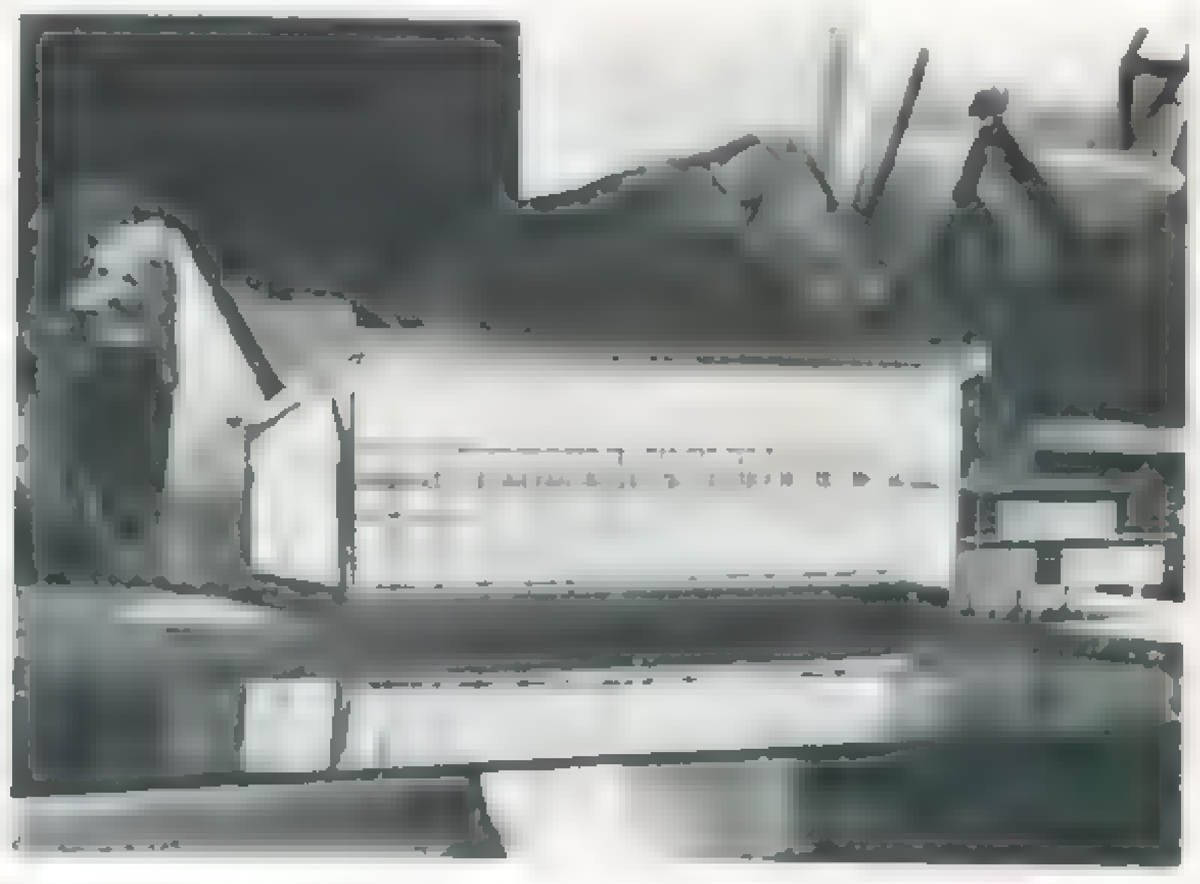
Hands, sketched lightly, often appear in his letters, inspired perhaps by the Italian greeting, *una buona stretta di mano*, meaning "a good handclasp." These two hands were sent as a thank-you note to Ponti's friend, Josef Singer, who first brought Ponti-designed furniture to the U. S.



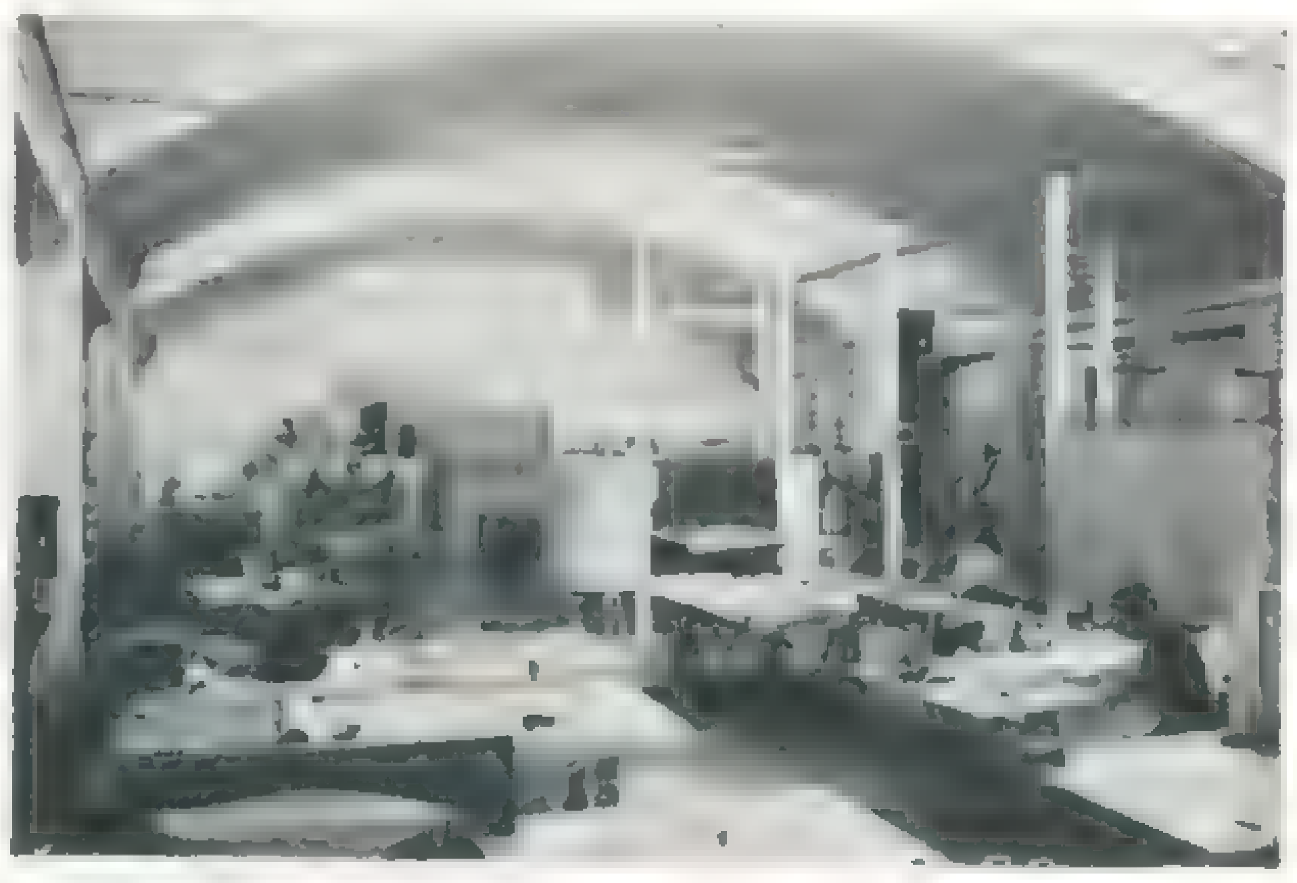
This slender-limbed chair, with the slightly tilted back, won the 1952 Good Design award of the Museum of Modern Art, quickly became the most famous of all Ponti furniture.



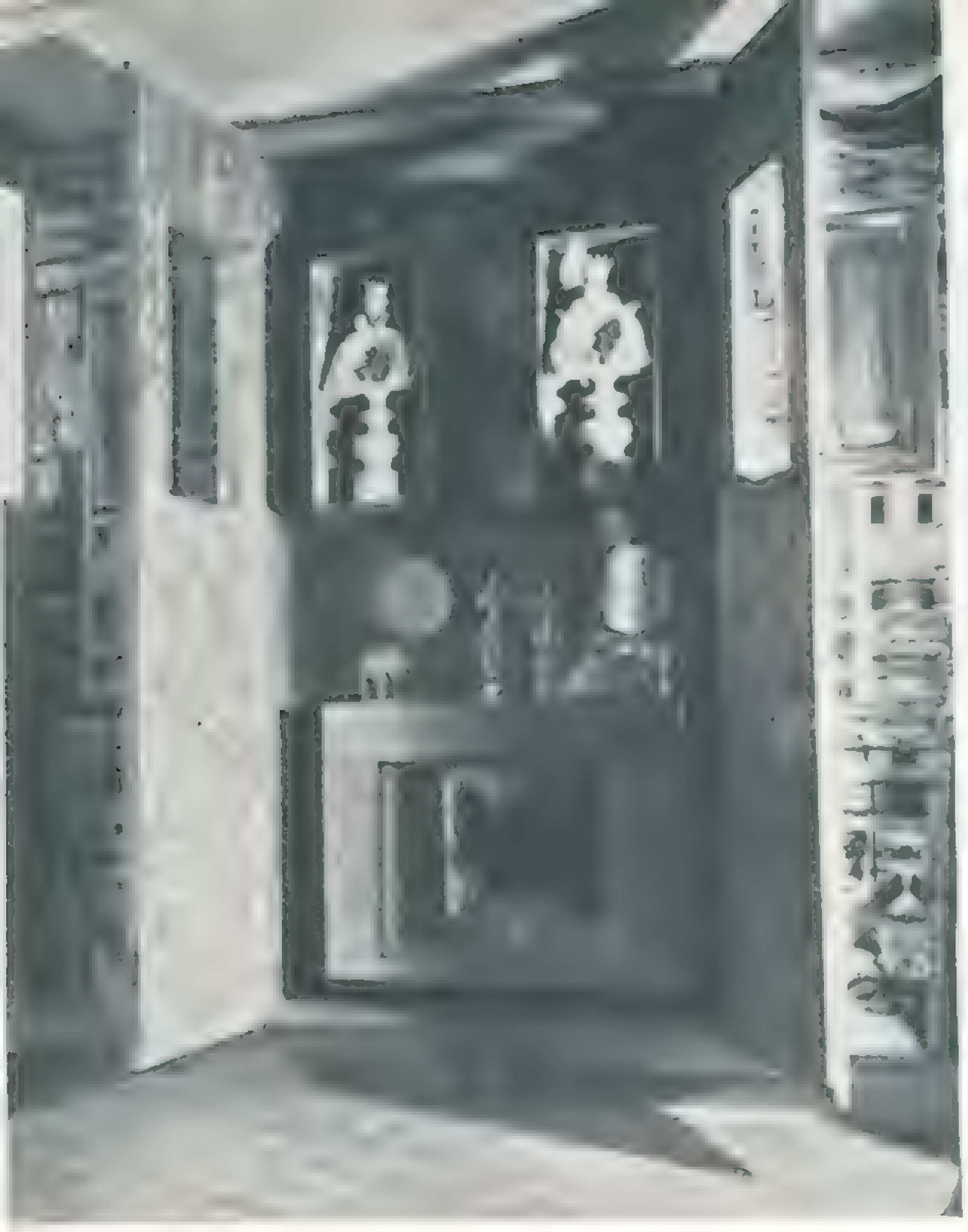
"A butterfly upon rocks," Ponti's own name for his most recently designed house (scale model, left), now being built in Caracas. Light, open, startlingly unlike the early Bordighera villa (shown at the top of this page), it clearly shows his new direction in architecture. Of it, he says: "It will not be a Venezuelan villa by Ponti, but a Ponti villa in Venezuela."

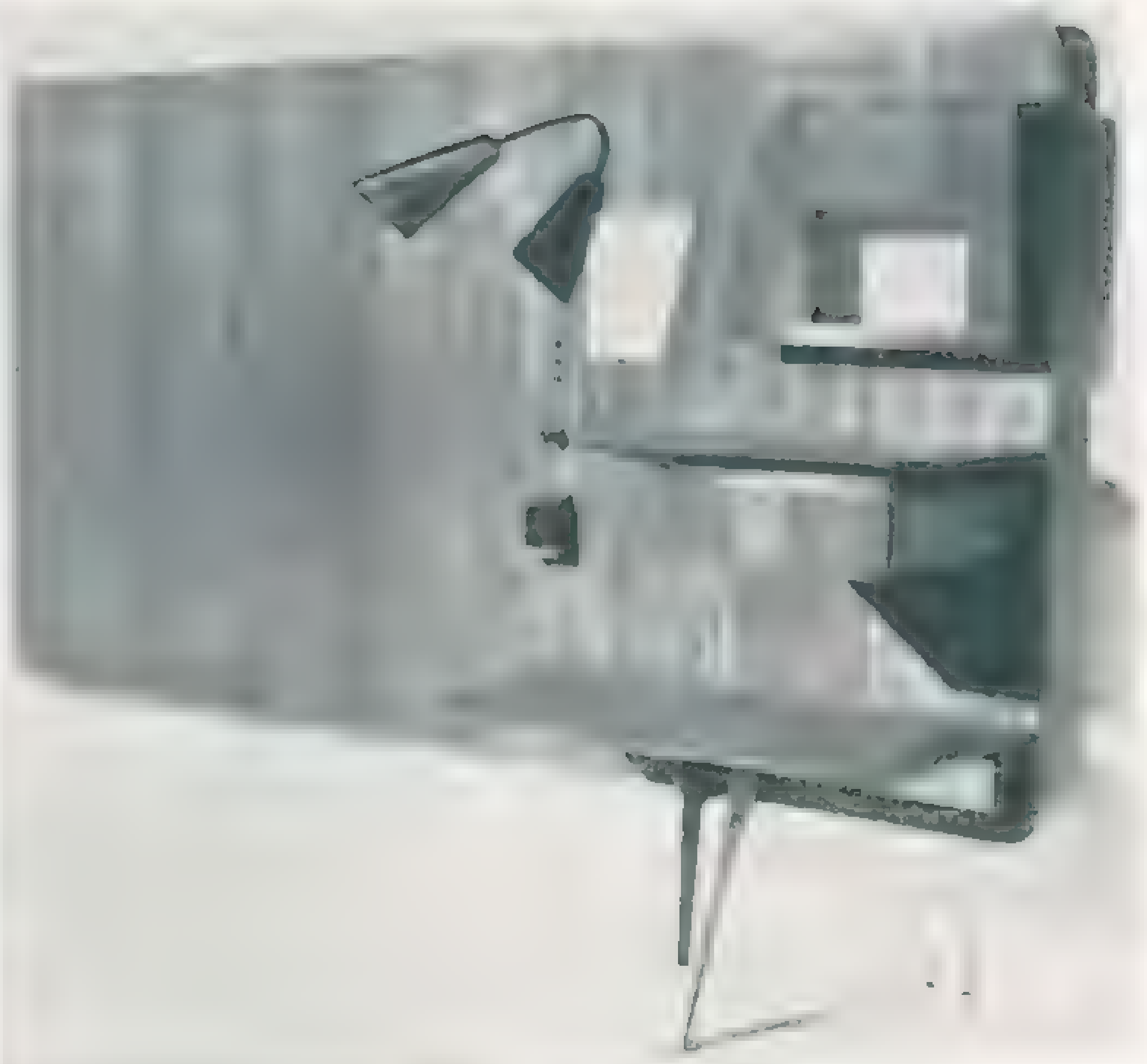


Powerhouse at Cimego (scale model, above), with space defined by electric light, an integral part of the design. Ponti, who has been talking mysteriously of a new plan for "self-lighting buildings," may eventually call this his first try at building one.

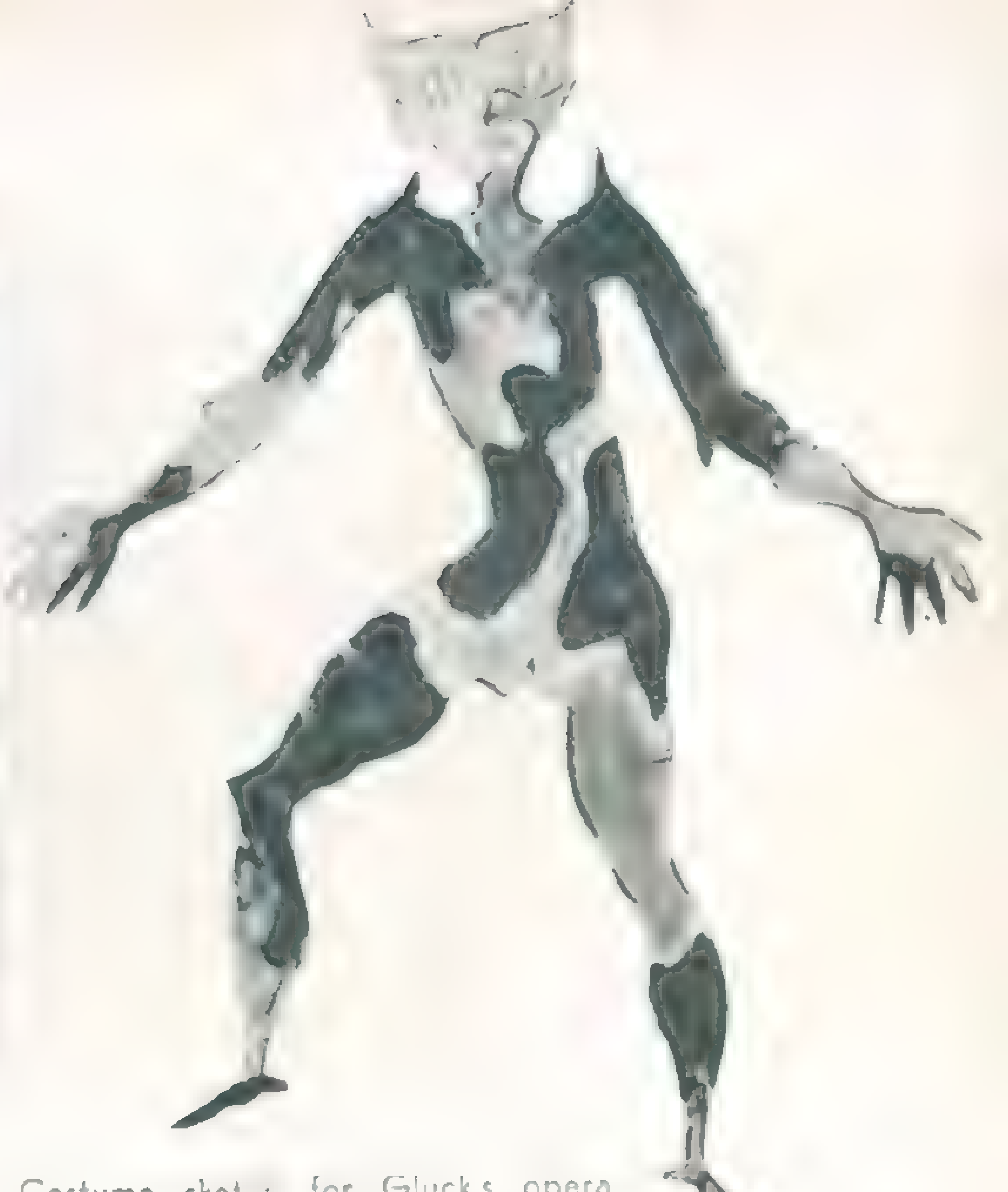


Ponti's studio in Milan: a huge remodelled garage, it is blocked off into four main sections: editorial offices for *domus;* an exhibition of Ponti designs; the industrial design studio; and work space for the architectural firm, Ponti, Fornaroli, Rosselli. (Rosselli is Ponti's son-in-law.)

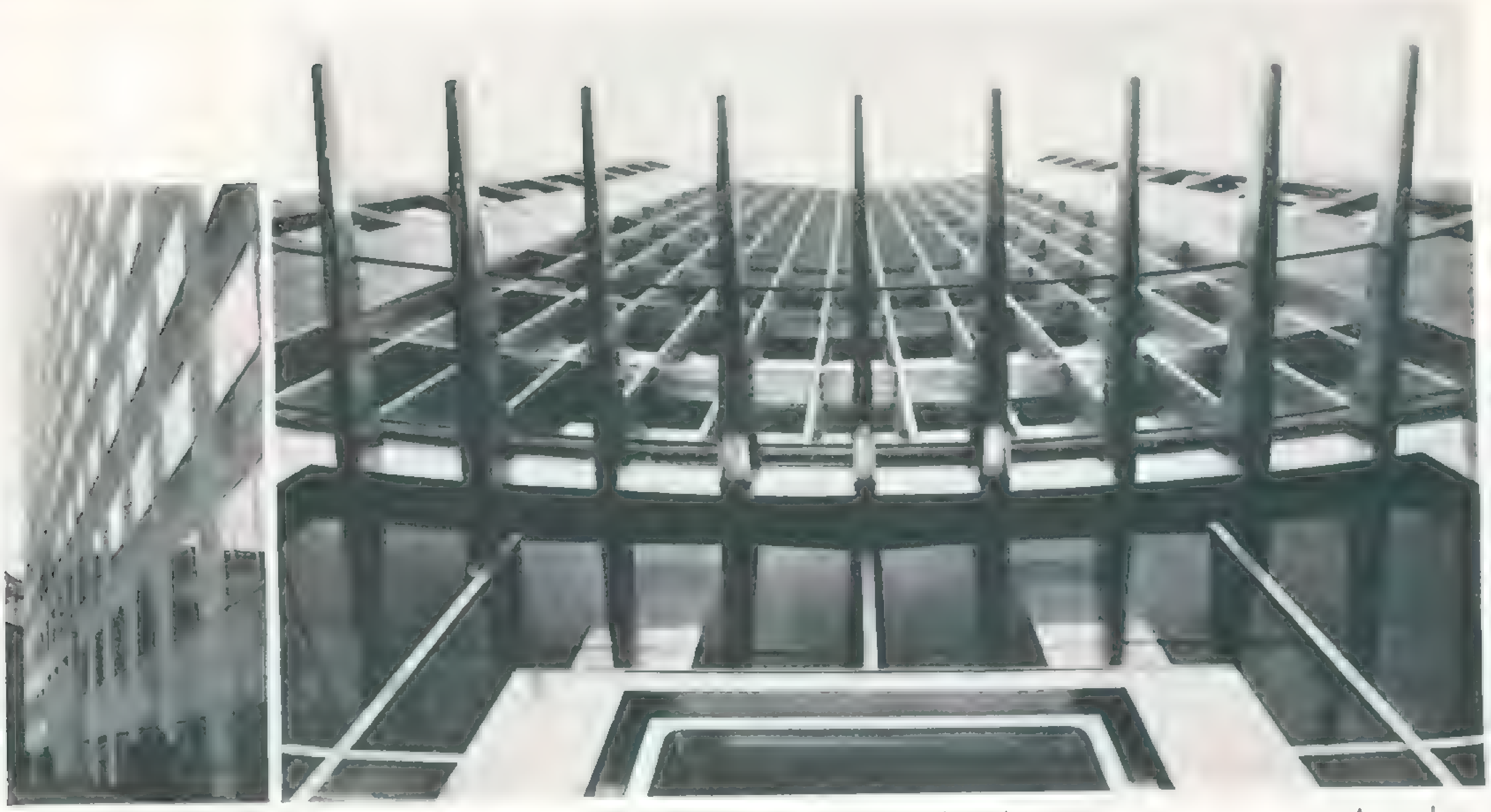




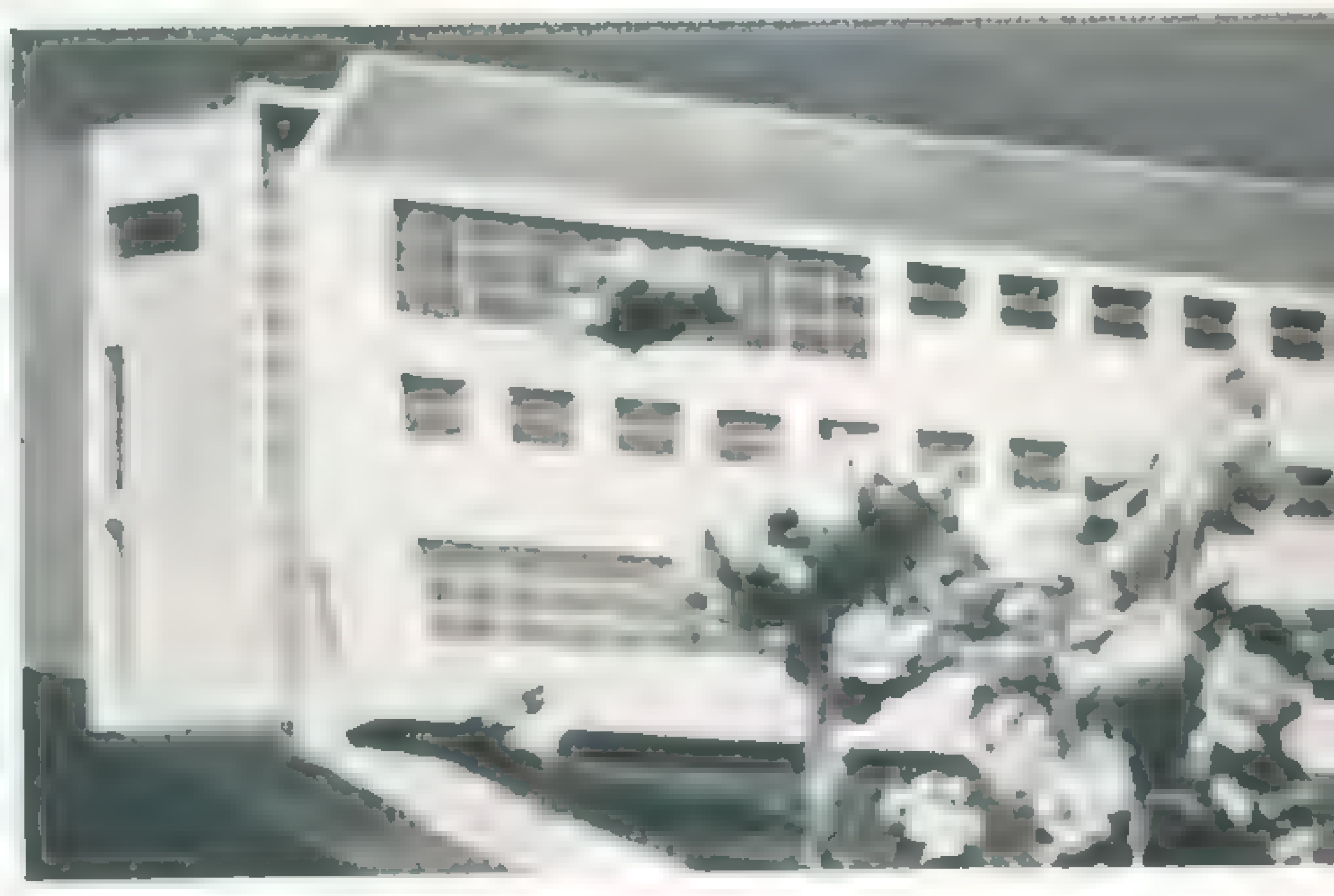
Enormous chessmen in niches above a fireplace with doors (left). The king's open heart reveals his dearest preoccupations: cannons, money, *la favorita;* the queen's open heart, baubles and a favourite courtier. "Organized wall" (above), a recurring Ponti gambit used here as the headboard of a bed, with a recess for books, shelves, a swivel-necked lamp, all very tidy.



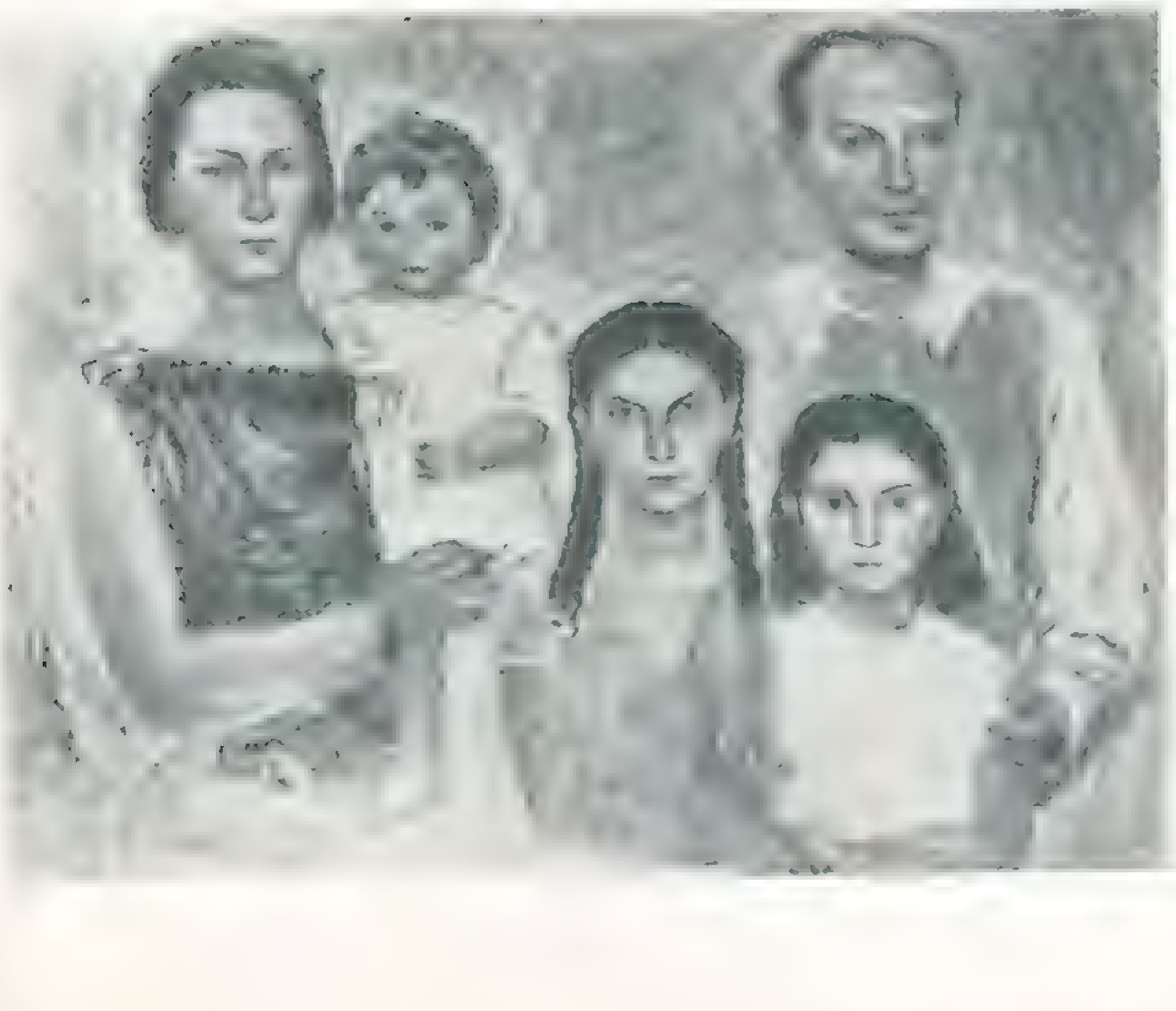
Costume sketch for Gluck's opera, *Orfeo*, designed in 1949 for La Scala, which was so pleased that the Opera director asked Ponti this year to do Scarlatti's *Mithridates*.



Two buildings in Milan for the Montecatini Company, one in 1936, the other in 1951. They are Ponti's best-known achievement. In the 1936 building (left) he used simple perspective, straight lines. Fifteen years later, more daring, more confident, he chose changing perspective; as one walks around the building, the curving façade changes from a look of all glass to a look of all aluminum. He calls it "the building that closes the eyes."

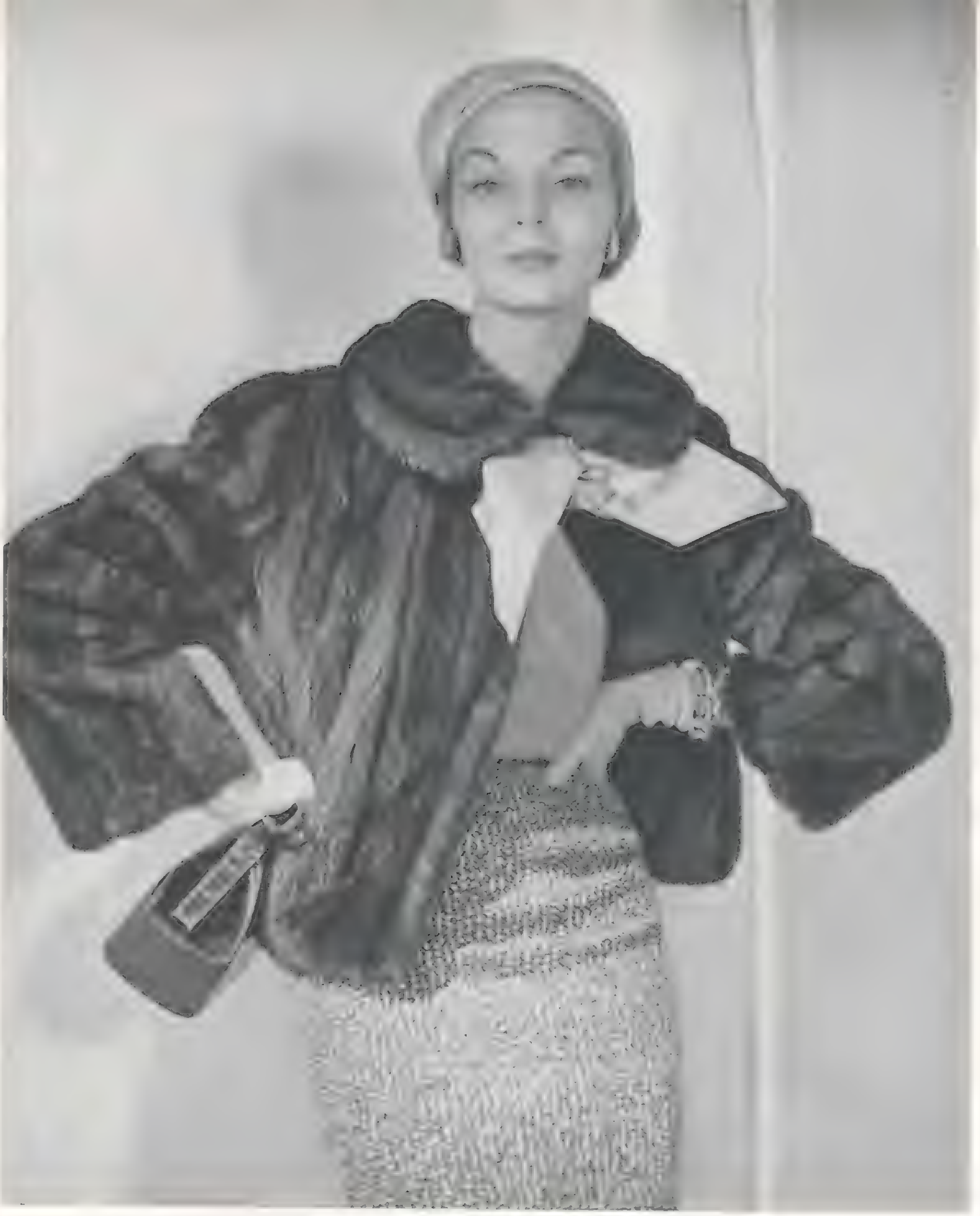


A nuclear physics laboratory (scale model, above) planned for the University of São Paulo, showing Ponti's radical theory, the "open wall" at the left corner. A luxury (since it necessitates an inner closed wall or an insert of glass) the open wall is controversial, strikes many architects as too flamboyant.



Campigli portrait (1934) of the Pontis with their daughters, Tita, Lisa, Giovanna. (They also have a son, Giulio, sixteen.)

Gio Ponti at his "*brutto*" worktable, with Enrichetta Ritter (left) and his daughter, Lisa (right). These three, with architect Mario Tedeschi, make up the *domus* staff; each writes, edits, and does layouts. Said Ponti: "It is very convenient in case Lisa has a baby—she has two now—or I make a trip."



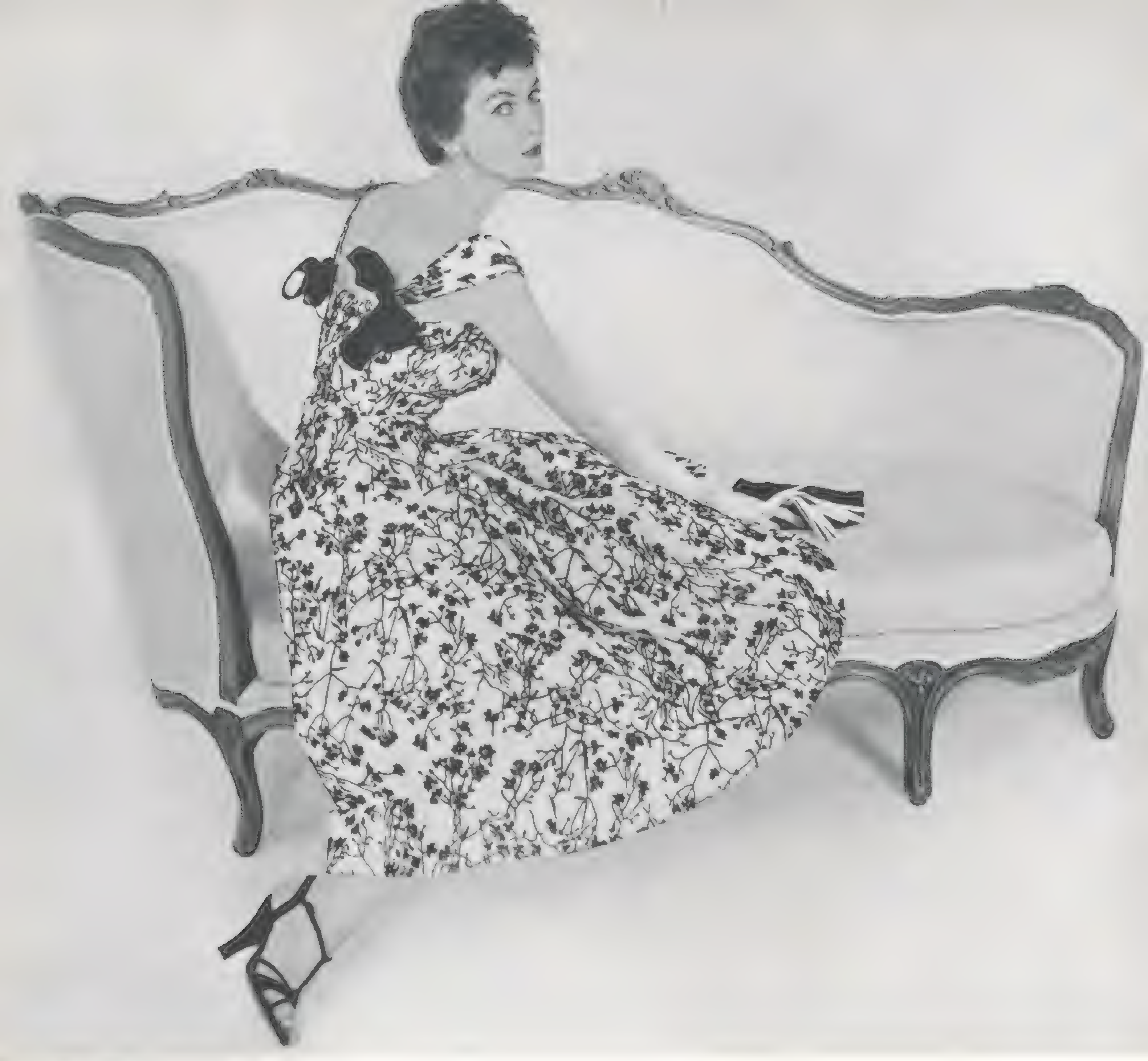
Straight-cut mink:

year's easiest jacket

The jacket above: An easy day-time elegance—mink worn with a beige satin scarf, a speckly tweed skirt, a grey sweater, a beige velvet beret. All in all, a new kind of day smartness. The jacket is Umpa natural ranch mink. Alligator bag by Jana. Everything above, at Henri Bendel, except the gold jewellery (it's from Cartier). *The coat at right:* A coat that moves in the superlative—the finest vicuña (the world's rarest wool) lined with the opulence of sable. A luxury? In capital letters. And it has the flexibility of the really valuable; belongs to grand evenings *or* casual day costumes, as here. Reversible coat of sable and Stroock vicuña, by Originala—the most fabulously expensive "cloth" coat we know of. Cashmere sweater-dress by Claire McCardell. Both: Bonwit Teller. Coat, also at Dayton's; Neusteter's; I. Magnin. The tawny lipstick: Coty's "Light."

Vicuña over sable:

year's most extraordinary coat



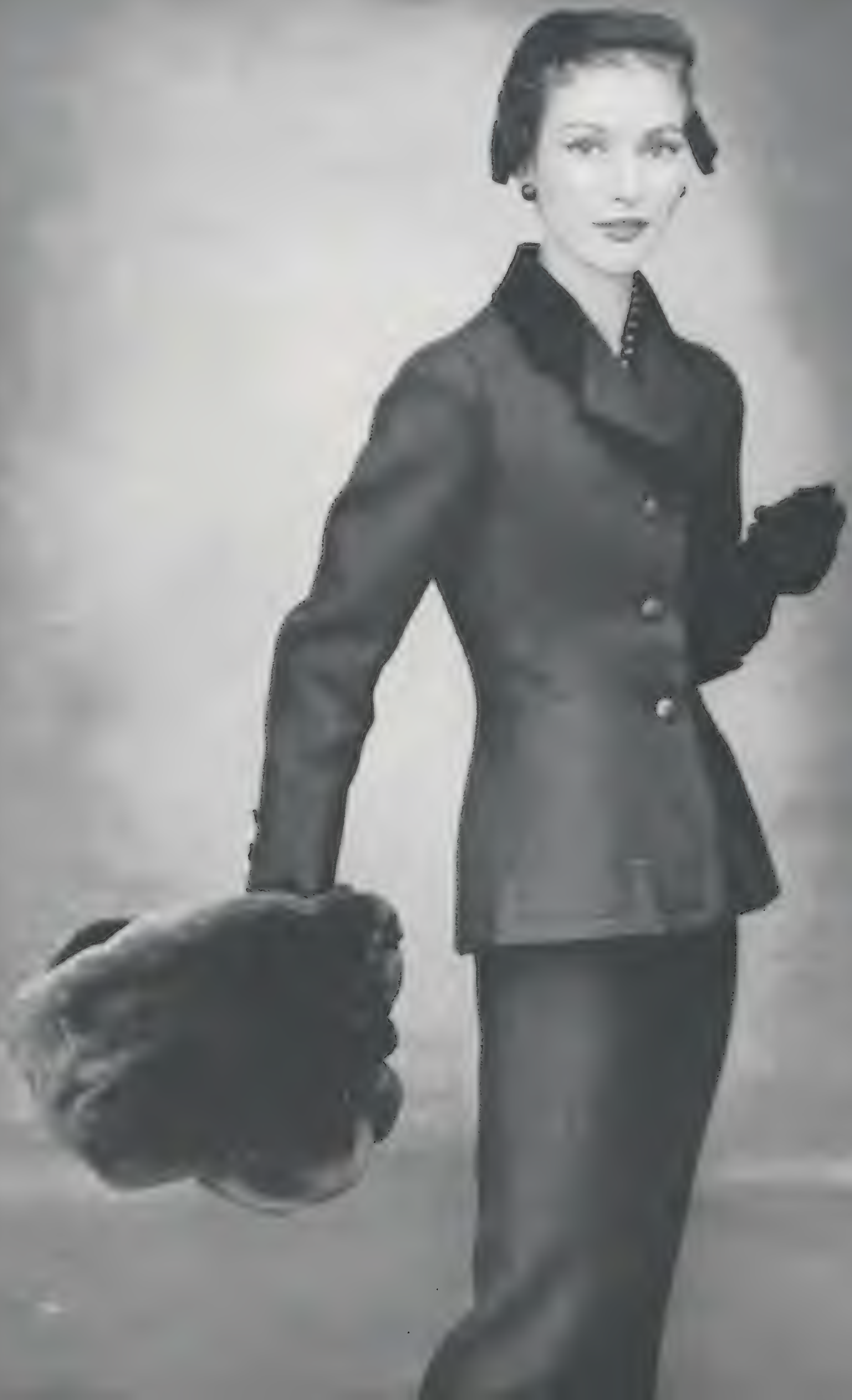
HORST

Velvet for dinner: textured new tracery

Above: Black and white velvet, cut for beauty. The velvet itself, cut in a frosty pattern—feathery black branches against snow. The full skirt, back swept. By Adele Simpson; $210. Bonwit Teller; Julius Garfinckel; Sakowitz; J. W. Robinson. Stripling sandal: I. Miller.

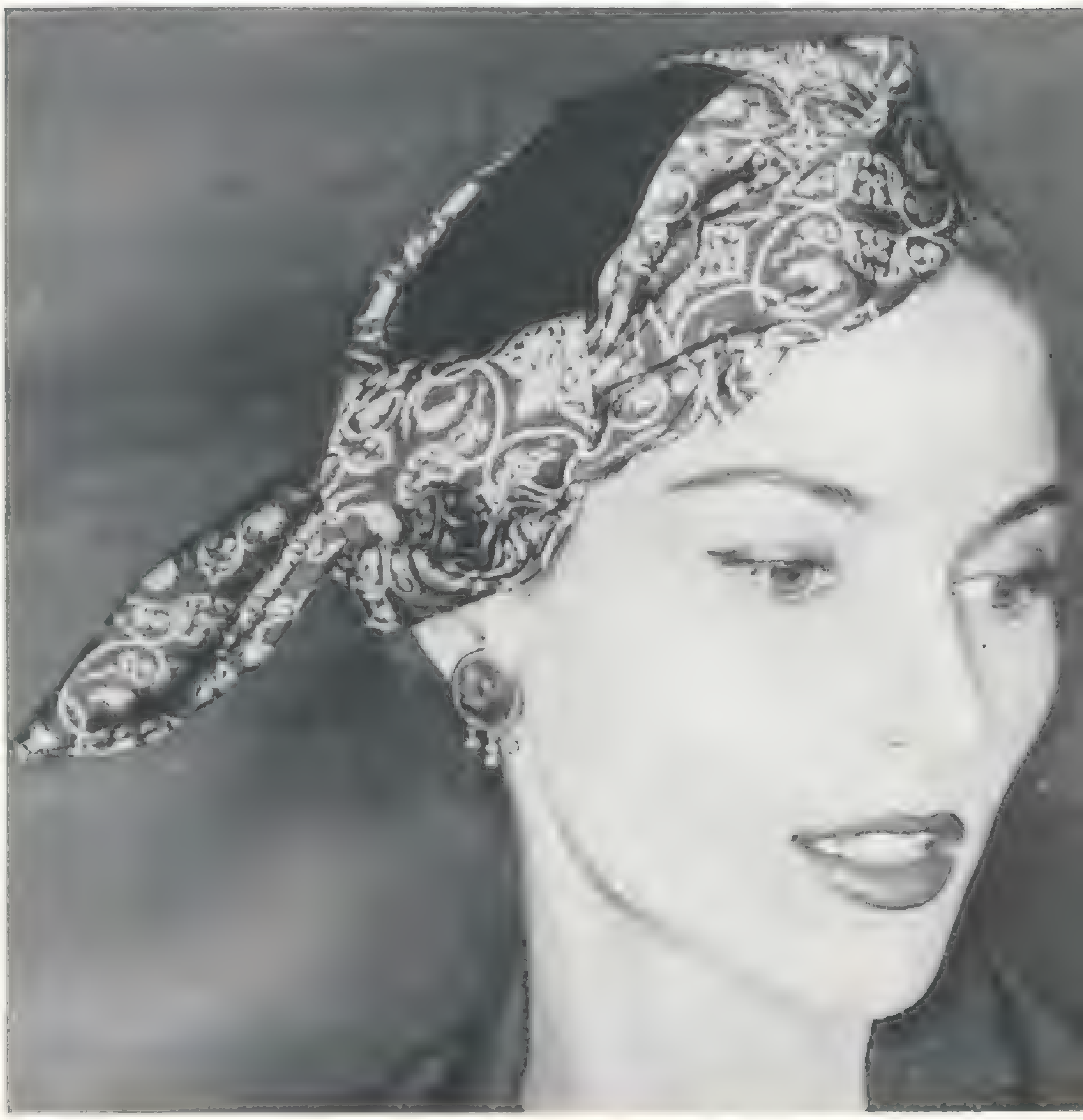
Honey for dinner: delicious new colour

Opposite: Wonderful mixture of beige and brown, in a full-skirted dancing dress. Sleeves: soft, long. Torso: moulded, long—all very new, this feeling for length. In peau de soie, by Ceil Chapman; $110. At Bonwit Teller; L. S. Ayres; Montaldos. The flattering warm paleness of these new stockings: Mary Grey calls it "Honey Bear." New taupe calfskin shoes, opalescent and delicate, jet accents, by Liparé. Kidskin gloves by Aris. All, Bonwit Teller. Pink satin hat, unexpected and pretty as a winter rosebud, by Irene of New York. Underlying her honey-and-cream complexion: Pond's new liquid Make-Up Mist foundation.



PARIS A SECOND LOOK

The arguments are over. The first photographs
of the new French collections (September 1 Vogue)
helped settle the hullabaloo about the new bustline—
Dior, far from flattening the bosom,
has flattered it; has raised it, rounded it,
given it an alluring look of youth.
What strikes the eye now,
now that *that's* settled, is the new kind of woman
the couturiers seem to be designing for.
Whether the approach is casually sophisticated
(Balenciaga), deliciously young (Givenchy),
frankly romantic (Fath),
or smartly reserved (Dior), this is always true:
the woman meant to wear these clothes
has a lovely sense of her own femininity.
Even tailored town suits demand this of her;
and the great ball gowns (this issue, next issue),
done as always in the powerfully beautiful
Paris manner, seem, this year,
an entirely natural climax in every collection.



COFFIN

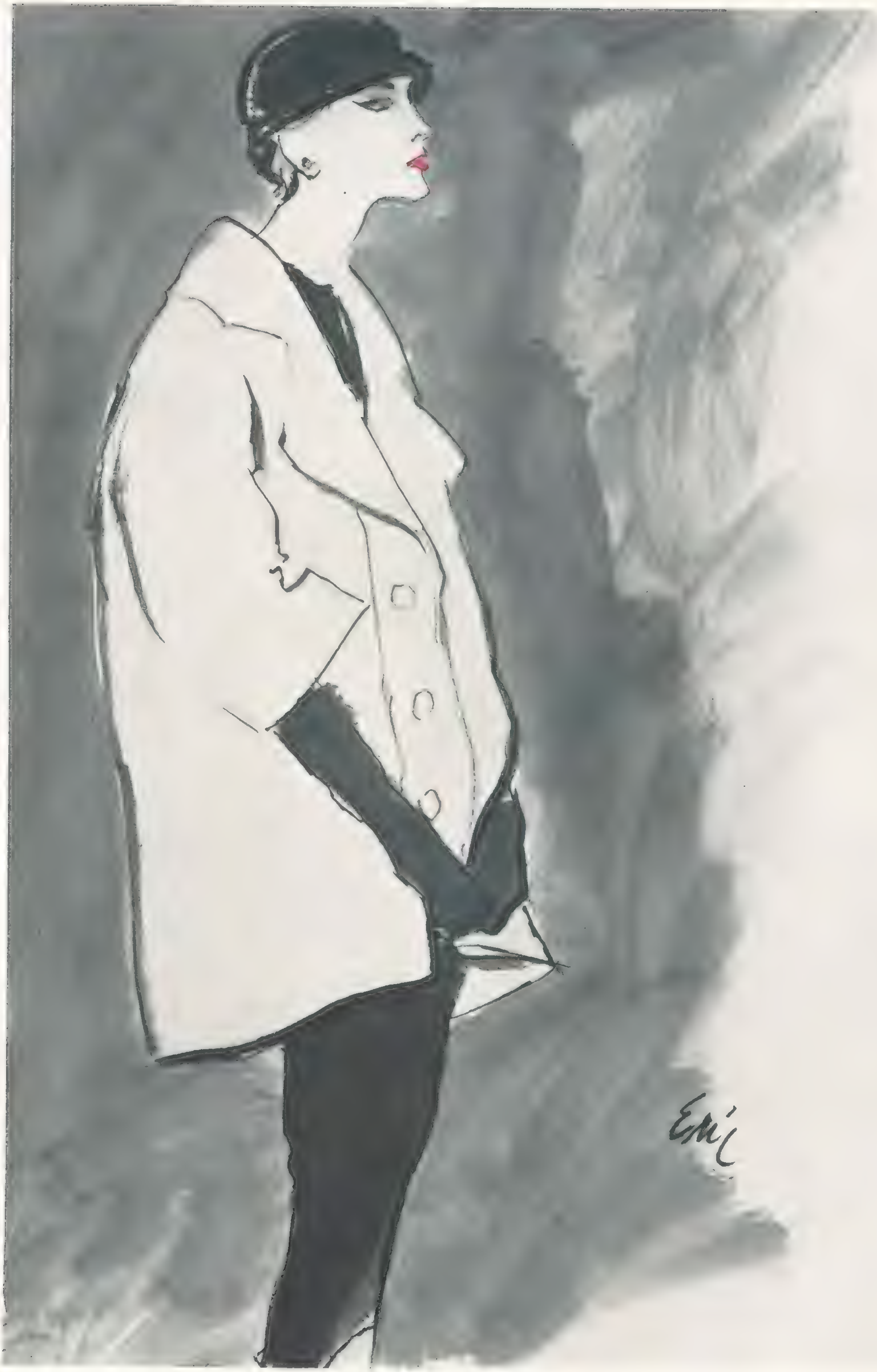
FAVOURITE AT DIOR: THE SHEATHED SUIT

Left: Everyone who saw it wants it,
this lovely expression of Dior's new line—
the bosom raised, rounded, and closely sheathed;
the whole suit-body slendered
from the shoulders to the hem of the skirt.
In wine-brown wool, with black velvet.
Suit and Dior's new ear-muffed pillbox: in America
at Henri Bendel. Suit, also at Julius Garfinckel;
I. Magnin; Holt Renfrew of Canada.

DIOR'S SIDE-TIED HAT

Right: One of his prettiest hats—
"Macassar," a turban taking Dior's new sidewise
direction. In brown velvet. and
silk brocaded in beige, rose, and red.
In America: Bergdorf Goodman.

HENRY CLARKE

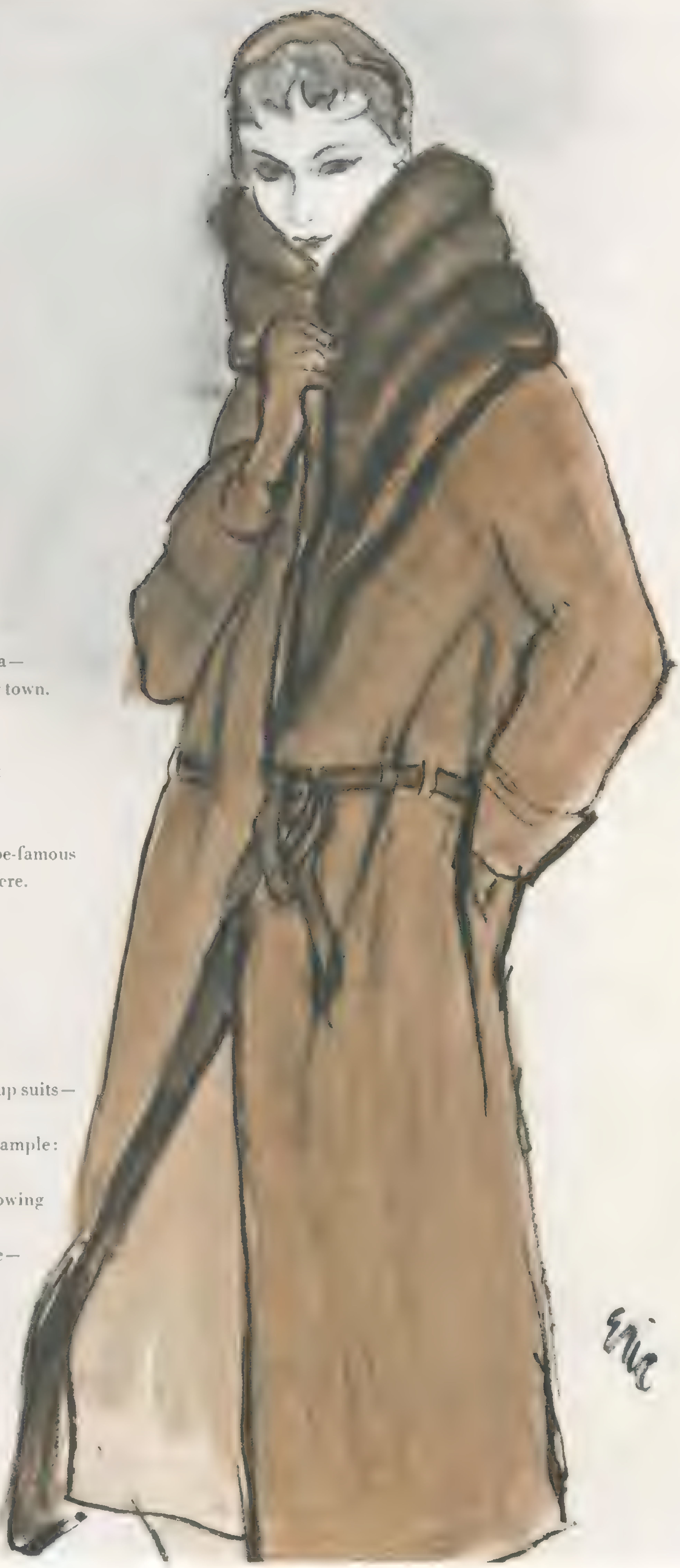

Eric

BALENCIAGA'S OYSTER COAT—LATEST FORM

Left: It's a semi-annual event at Balenciaga—
the presentation of an oyster-white coat for town.
This year's goes this way:
in the direction of the greatcoat;
except for length, this is one of the greatest
of the great. The hat worn with it,
another new departure for Balenciaga:
instead of his famous pillbox, his soon-to-be-famous
new shape—a little bowl, in black velvet here.

FATH'S FUR-LINED COAT—LACED LOW

Right: He shows these with his new laced-up suits—
greatcoats with suède belts that lace
loosely around the hips. This handsome example:
of beige-and-brown tweed
lined throughout with mink, the fur overflowing
into a luxurious roll of a collar.
The hat, therefore, held to a very close line—
it's a simple brown felt helmet.



SHORT EVENING: FATH'S CURVES OF BLACK

Left: The hit of Fath's collection (and American success for it seems also sure)—this beautiful figurine of black silk-and-wool, the skirt flowing full from dozens of seams through the waist. At the bosom, two winged black satin bows. The hat: a little black felt cap with a side-swept satin bow. Hat and dress: in America at Henri Bendel; I. Magnin. The dress, also at Morgan's of Canada.

LONG EVENING: DIOR'S SLIM-COATED BLACK SHEATH

Right: "Arsène Lupin" is what Dior calls it (it cuts an intriguingly mysterious figure)—this costume consisting of three slendernesses of black. Over a black wool crêpe dinner sheath, a sheathed black satin overblouse—covered over, here, with a black satin coat so slender that it seems like the shadow of an overcoat.

HENRY CLARKE

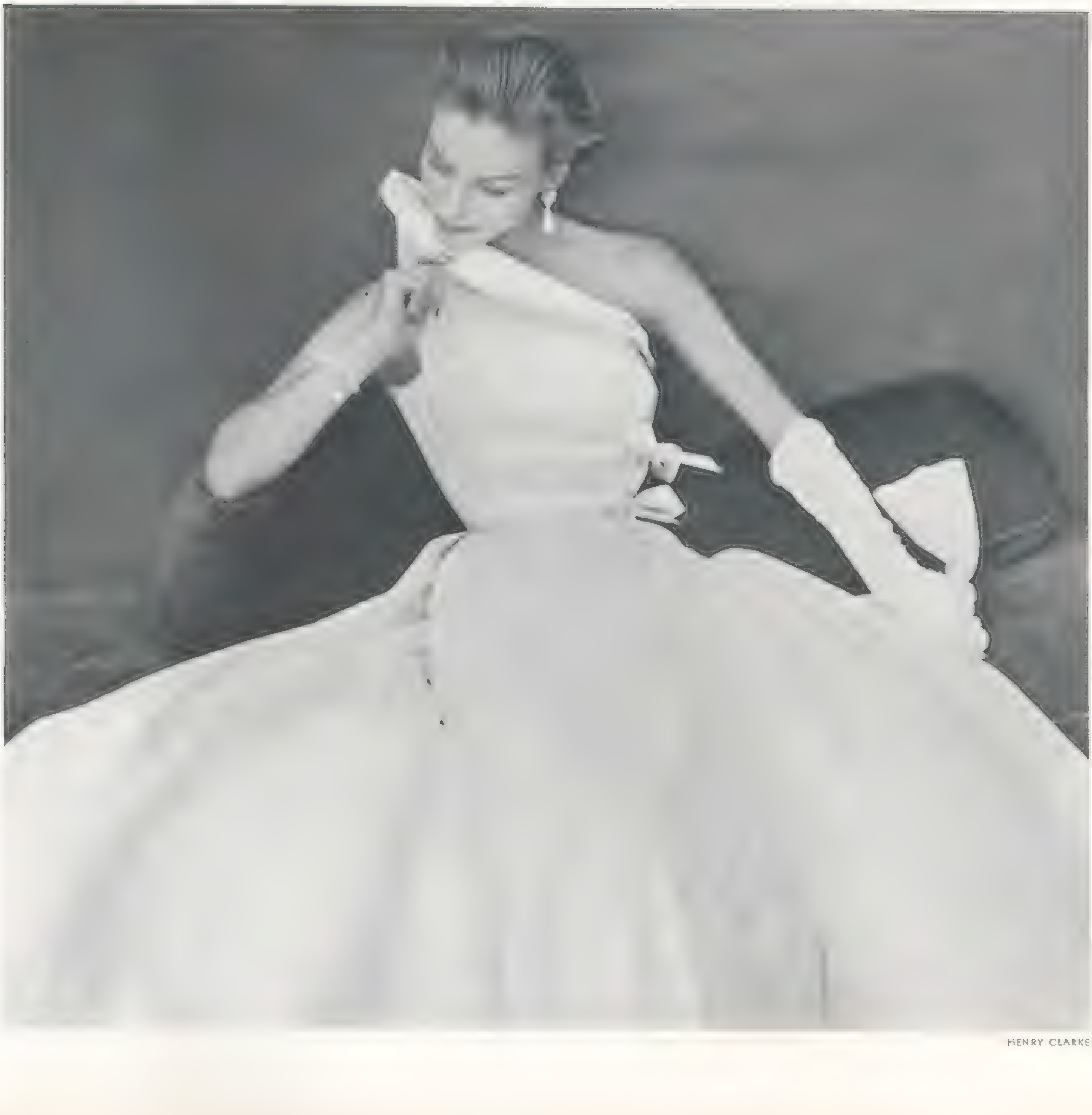
COFFIN

SATIN SLIPPER-KNOTS, AT GIVENCHY

Right: Perugia made these
expressly for Givenchy's collection—
knotted evening slippers of white satin.
The heels: of medium height, enchantingly slender.
Copies in America at I. Miller.

GRÈS: NEW LILY LINE

Below: Flower of her collection.
Grès's dress of white matte rayon jersey,
the characteristic drapery taking
a new calla-lily line. The curling décolletage,
waist-bands and waist-bows, and the overskirt:
all of white faille.



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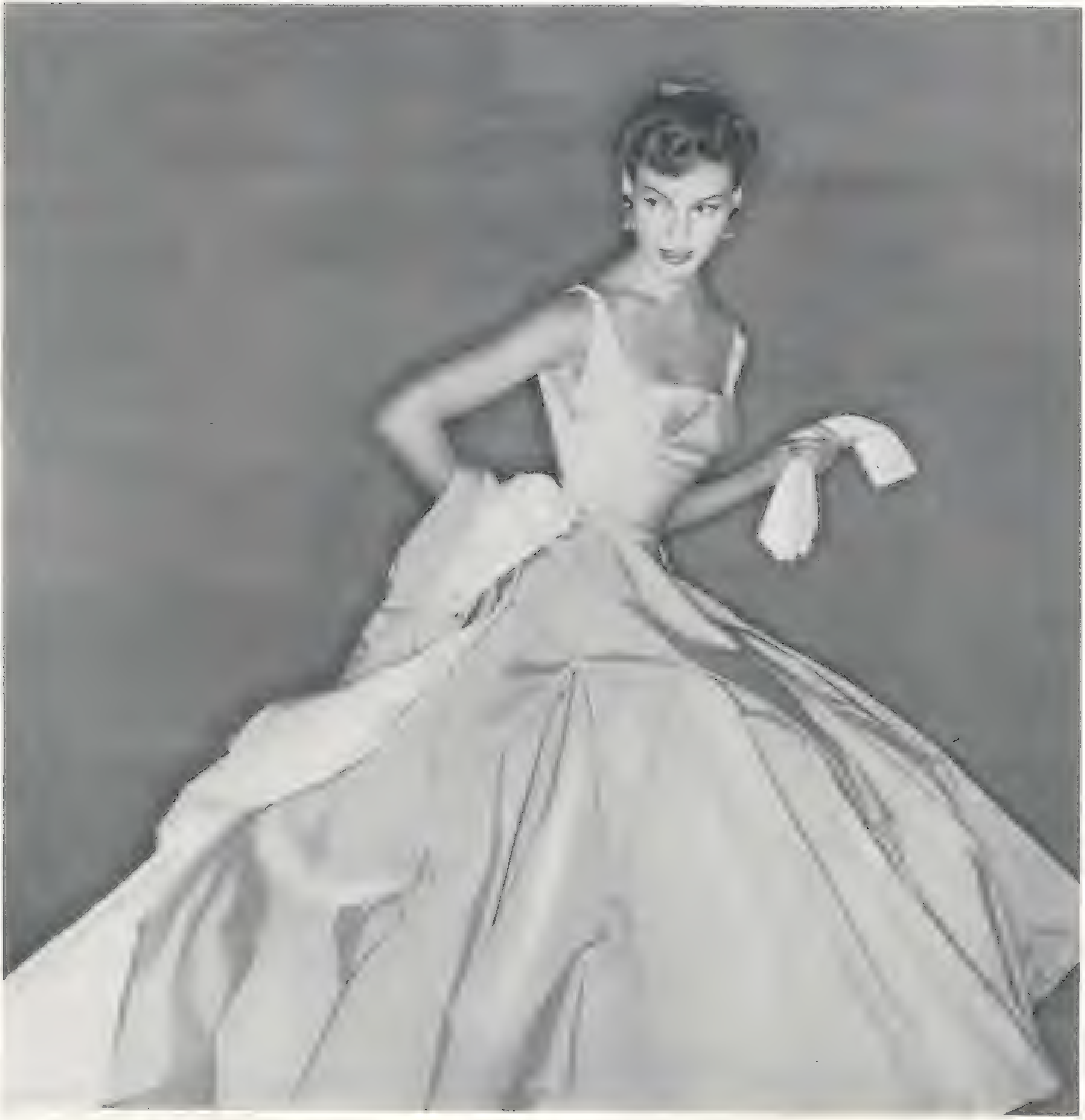
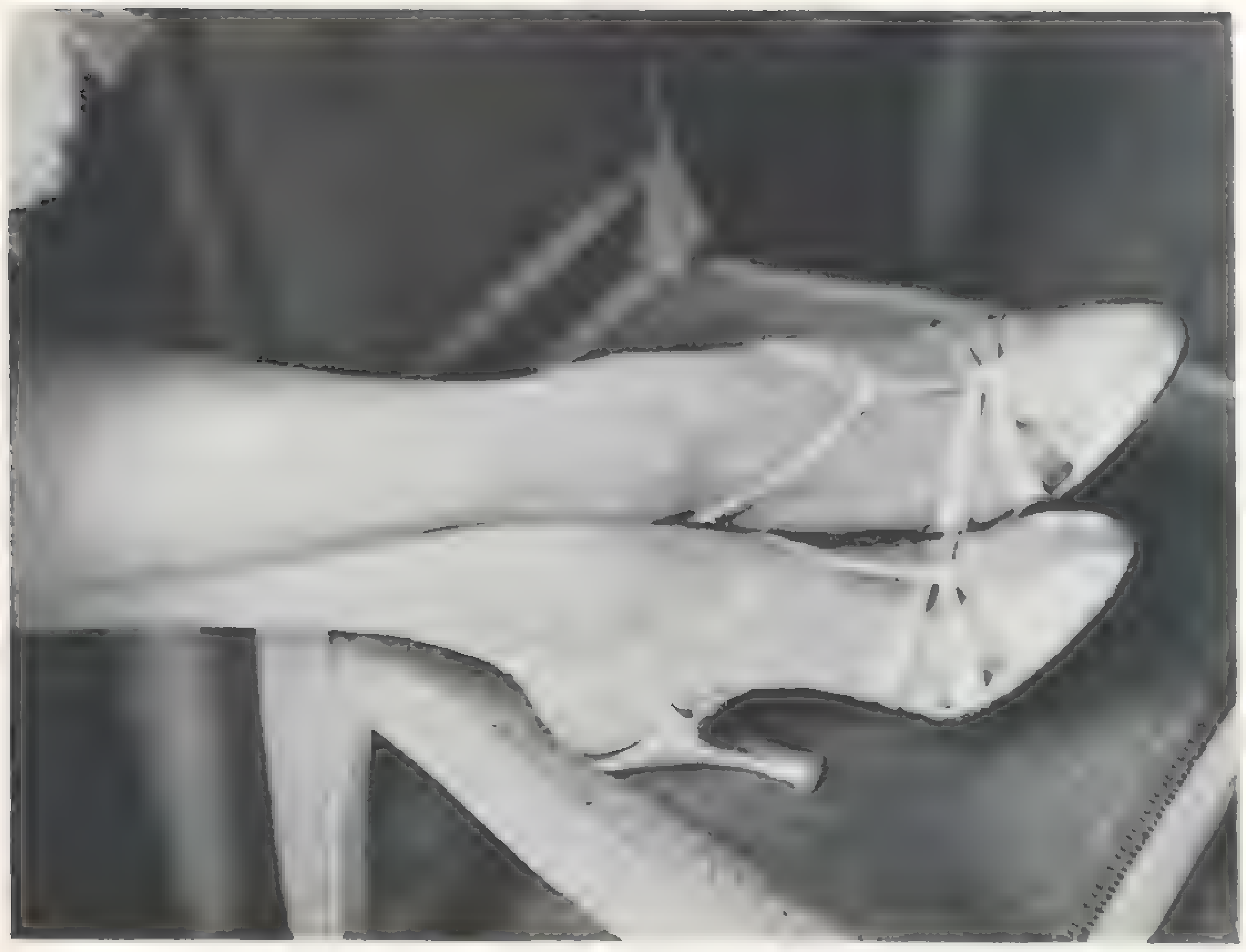
COFFIN



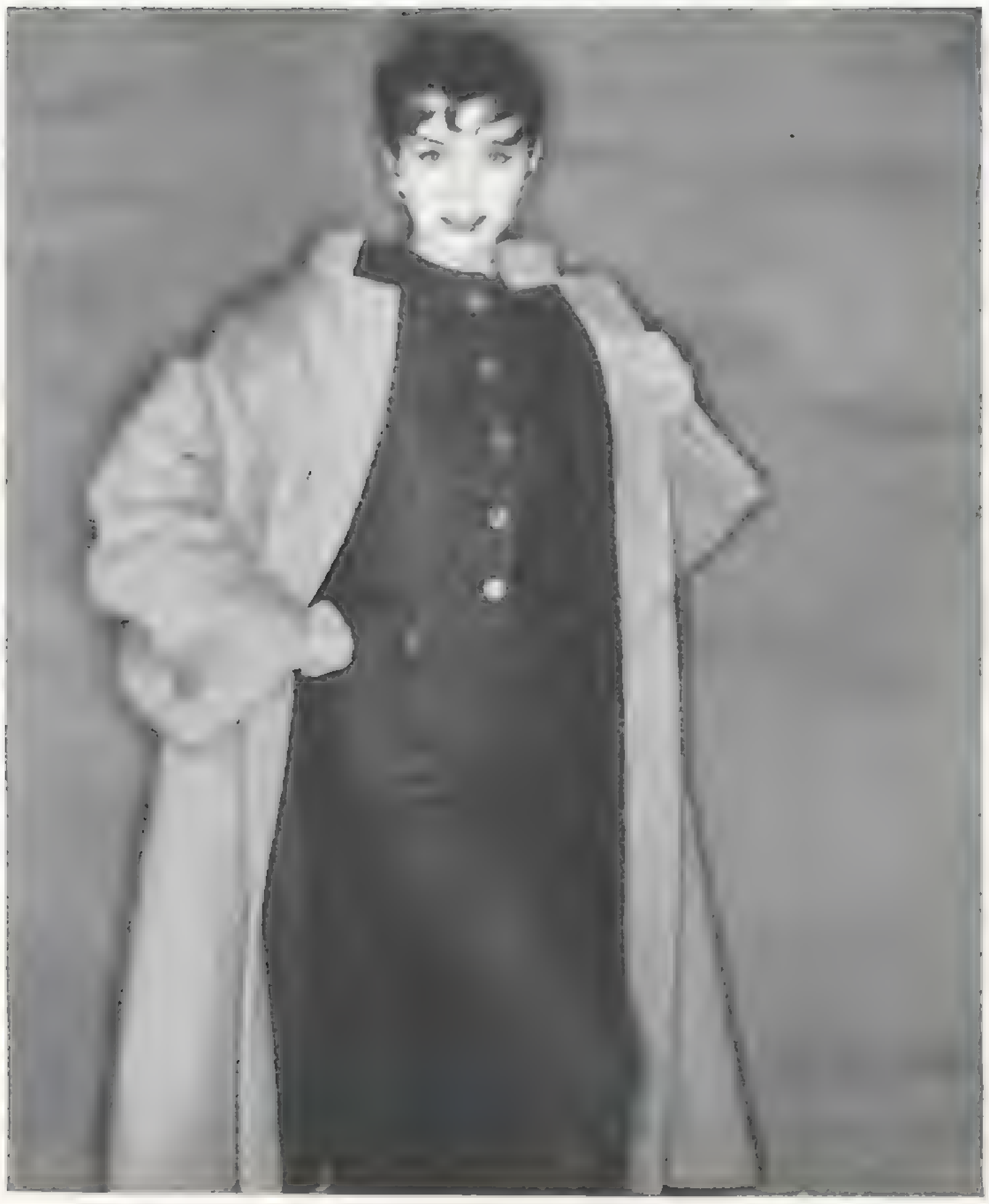


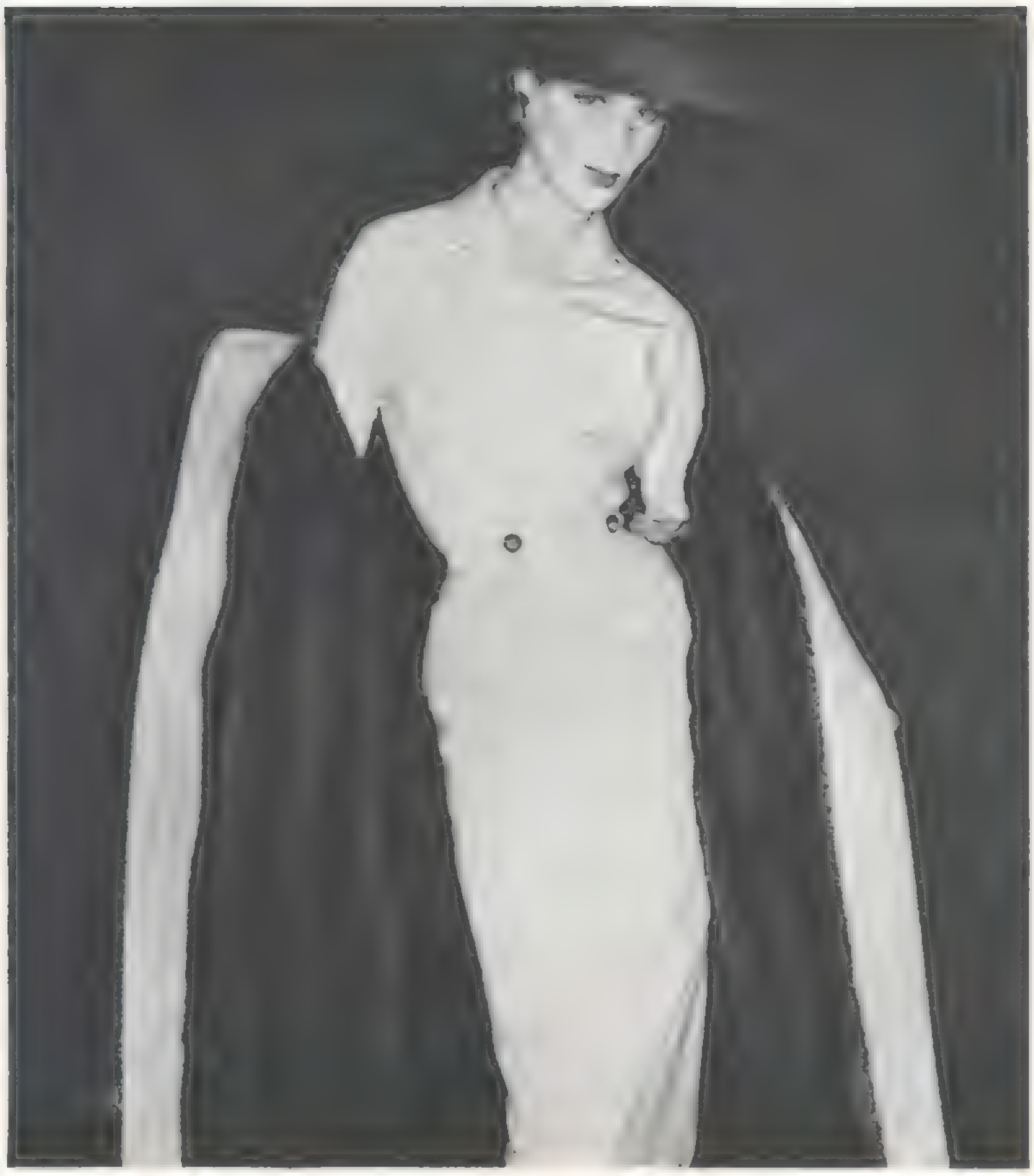
DESSÈS: DIAMOND CUTTING

Above: Brilliant handling of fabric—
this evening dress by Dessès, the skirt faceted
like a diamond, the décolletage square-cut.
In bright pink peau de faille (one of the Celanese
acetate fabrics so much used in Paris),
with a white broadtail stole lined to match.
The new "Scarab" eye make-up—by Helena Rubinstein.

T-STRAPS, AT FATH

Left: The shoe Jordan designed for all Fath's
evening dresses—a tiny toe, a slim heel,
and a T-strap, all silver except the sole.
Copies in America at I. Miller.





DE RAUCH COAT: GREAT

Above: Roomy enough to hold, easily,
a green tweed lining and a green tweed suit—
and a woman—Madeleine de Rauch's camel's-hair greatcoat
with a Chinese collar. One of the
best country looks, this, in the city of Paris.

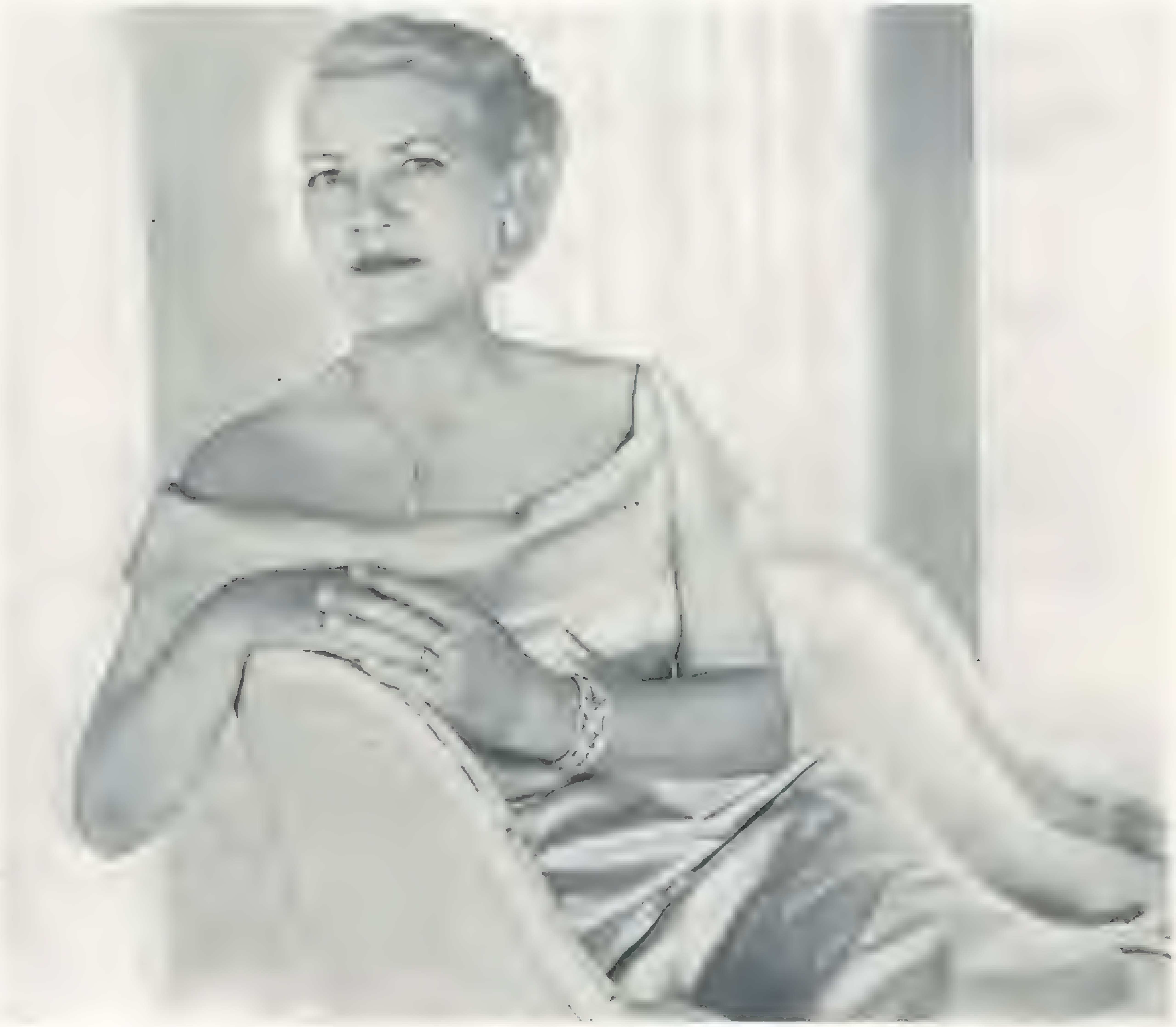
BALMAIN COAT: FURRED

Above: The mink's inside this beige wool coat
(Paris coats are full of fur linings)—
and the contents also include a blond wool suit
with a wrapped jacket, the stitched-on belt
that Balmain uses throughout his collection.

NYLON VELVET: MORE BALMAIN COAT-NEWS

Facing page: Mink-lined and worn with a
mink-rimmed pillbox, Balmain's winter surprise—
a coat of ruby-red nylon-and-rayon velvet.
The accompanying dress, a street-length shirt
of pleated red chiffon, gently waisted.

COFFIN



HORST

JACQUELINE COCHRAN

To Jacqueline Cochran, the world's leading woman flyer, the three most exciting events in her life, in order, were her marriage to Floyd Odlum eighteen years ago, a fire in the nose of her plane at 10,000 feet in the air, and serving as target over the North Atlantic while ferrying planes to Britain during World War II. Now Miss Cochran has written her autobiography, The Stars at Noon, *from which the excerpt on the facing page was taken. That autobiography (published by Little, Brown) actually started when she wrote two articles for Vogue, published in the summer of 1952.*

A forceful, rather golden woman, with an exploding charm, a feminine garrulity, and the energy of a span of Percherons, she has always had a half-dozen peripheral interests, one central one—flying faster, farther, more efficiently, or just to look at places and at people. In the photograph above, she wears a bracelet with a diamond sun, and a diamond plane with movable wheels, a present from her husband to celebrate her double win of the Bendix Race and the Harmon Trophy in a single year. She is also wearing a small red, white, and blue bar—the Distinguished Service Medal insignia, given for her work as head of the Women's Air Force Service Pilots, with, below it, the small red riband of the Legion of Honour. Later this month she will add to her collection of awards the Gold Medal (only once before given to a woman) of the Fédération Aeronautique Internationale, *primarily for being the first woman to pierce the sound barrier, a feat accomplished in a Canadian "Sabre" jet, May, 1953.*

Miss Cochran's autobiography begins, "I am a refugee from Sawdust Road," and ends with the possibility that she may go into politics, perhaps as a Congresswoman. In between, she tells of flights and conversations and fun, of her aerial hitchhike after the war in Europe ended, to see the last of the war in the East. In Japan, she was the first woman to land after the surrender; in the Philippines, one of the two women present at the surrender of General Yamashita. In China, while lunching with Madame Chiang Kai-shek in Chungking, she learned that General Chiang was at that very moment conferring with Mao Tse-tung, then the leader of the Chinese Communists but now the head of Red China; later Miss Cochran managed several hours' conversation with Mao, asked some shrewdly painful questions, and received some revealing answers. More attractive is her own story of a "gossipy talk" with the Queen of Greece: "Queen Frederika dropped her glass of sherry on the floor . . . she seemed quite embarrassed. . . . I told her if she would wet her finger in the spilled sherry and then rub a bit of it behind her left ear it would bring her good luck."

SIXTH SENSE

An excerpt from "The Stars at Noon"

By Jacqueline Cochran

I am full of superstitions. Some of them are in reverse. For example, I consider Number Thirteen lucky and it has been my official racing number for years. Number Thirteen has constantly popped up in my life in a favourable way. When I turned the "Sabre" jet back to Canadair, Ltd., in June 1953, and was having my time in it certified, I discovered that I had made thirteen flights. A fuel tank had cracked open, it is true, during that last flight (due to vibration from excessively turbulent air) but I had made another world record and had made a safe emergency landing.

When I bought the "Beguine" special racing plane in 1949 and on Bill Odom's earnest insistence let him fly it in the Thompson Trophy Pylon Race in Cleveland, he agreed to take its old racing number off and put my Number Thirteen on; but I guess he was also superstitious about "thirteen" although the other way around. In any event, two days before the race he called me on long distance and explained that the paint job was so well done and so slick for racing that he hated to see it messed up just for the sake of change of number. I thought I understood his state of mind and told him for the sake of the paint he could leave the old number on the plane. His life was lost and the lives of two bystanders as well.

Every pilot has hunches and uses them on occasion. My hunches are pronounced and I learned in the process of time that they could be relied on personally to a very great extent. They had graduated to the class of real sixth sense or intuition and finally for a time—until I purposely submerged them—they apparently burst into full bloom as extrasensory ability. I'm not talking now about things related to spooks but about that real ability I believe to be inherent to some degree in most of us and quite highly developed in some few to receive and pass information without normal use of the five senses (seeing, hearing, smelling, tasting, and touching). Duke University is well known for its studies in this field of extrasensory perception under the direction of Dr. J. B. Rhine. I am—or at least I was—one of the people with this ability in a more than normal degree and I discovered it quite by accident.

But this subject is a ticklish and much misunderstood one and I want, therefore, to preface my remarks with some generalization.

It's a simple matter today to pick up a little black object called a telephone, push the dial a certain way with your fingers, and talk to people hundreds of miles distant. But if you had been living a hundred years ago and told someone that this kind of talking was possible and easy you would have been considered a fit subject for the asylum. For you to state that such talk made use of wires and electric current would not have helped you any.

But if you had pointed out that you could eliminate the wires altogether and, through the use of a little contraption called a vacuum tube, you could not only hear that person hundreds of miles away but you could see him as well, you would have been classified as one deluded or a witch. We have been using the vacuum tube for years and it is now fast giving way to the transistor which is so small that an entire radio set can be put inside a wrist watch. And in all probability the face of this wrist watch can serve as a screen for television.

The airplane in its own way is just as weird. Think how long it used to take a man to cross the American continent in the early days before even the pony express. But now, during an average night's sleep for members of my family I can—using the speed that Major "Chuck" Yeager made in 1953 as a yardstick—fly from California to New York, have a good look around, and fly back to California again in time to awaken them.

In what I have just said I have been discussing commonplaces with us which did not exist in great-grandfather's day and only in part in grandfather's day. From that time until now is but the smallest speck in a line representing the life of man. That line in turn would be but a dot in the life of the earth. Man has a mind that is constantly developing new powers and new things. If the mind of man can progress as far as it has during these few years in seeing and hearing at a distance, why can it not soon find the real key to the transmission and receipt of waves and impulses without the aid of any small physical object such as a transistor?

The point of all this preface is that what would have been weird and frightening psychic phenomena a few generations ago is completely accepted today as a part of our daily routine. It is sensory as yet because, whether it happens to be television or electric lights or telephone, we receive the impression through one of our five accepted senses. But maybe we have little transistors stored away in our brains or minds that work at times for some and will in time come into full bloom and work for all. To date it is called "sixth sense" on Main Street and extrasensory perception in the scientific laboratories—and there are many such laboratories, well sponsored by universities both here and abroad, where such parapsychological abilities and manifestations are being studied and made into rational and usable human traits. It is an old-fashioned notion that man is limited to five senses. There are many physical senses that in my opinion can not be so classified and the physical senses are but a part of our total senses. Let's not put ourselves in capabilities behind the fish and birds and insects that can travel straight without sight and that can make and hear sounds that our ears can not

(Continued on page 156)

© 1954 BY JACQUELINE COCHRAN

Starting from sweaters: new city costumes

This costume collection—under the influence of sweaters, but greatly extending that influence: handled-with-care surfaces, slender knitted ease. On these pages, far more than ways of looking in sweaters: new ways of looking smart in town.
Left: A sailor collar of chinchilla-dyed Belgian hare—surprising collar for this grey cashmere sweater. It's mothproofed with Mitin. $85. Beneath it, and sweater-slim all the way, a gunmetal-grey tube dress of Wyner ribbed worsted jersey; $45. Both by David Goodstein. At Henri Bendel; Dayton's; Montaldo's.
Opposite: Two-piece dress that's entirely sweater. The top, clearly so; the skirt, surprisingly so—it looks like tweed, it flares softly, but it's completely knitted.
Fashion marks: the sailor collar, the black-and-white tweediness. New stride in knitting: the gores that make this skirt so agreeably easy to wear. By Scottish-Maid; $25. At Best's; Hutzler's; Thalhimers; Joseph Magnin. Tweed bag (thoroughly tweed), by Rosenstein. Velvet beret, by Emme.

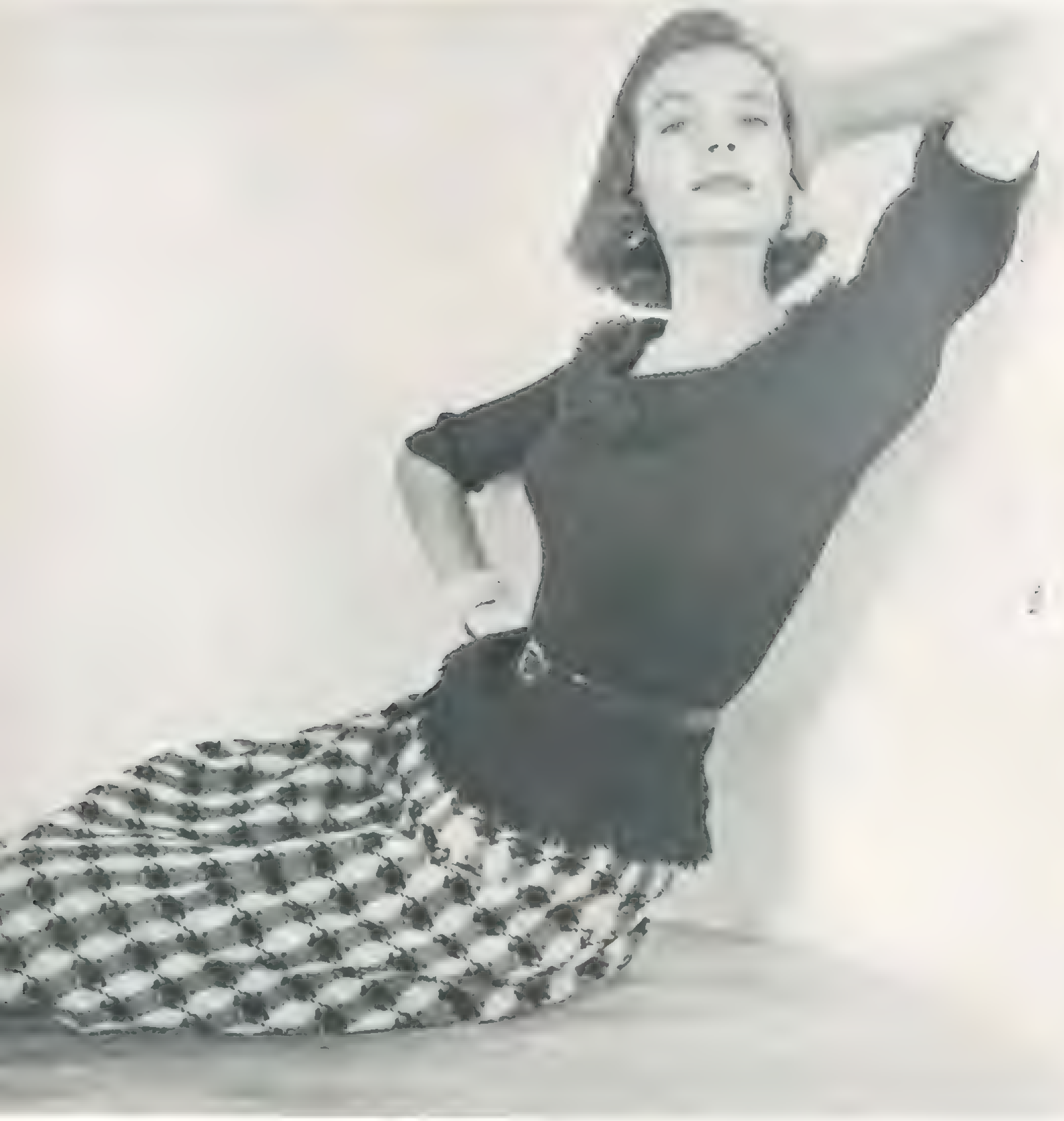
SWEATER COSTUME:
FUR-COLLARED

SWEATER DRESS:
TWEEDY, FLARED

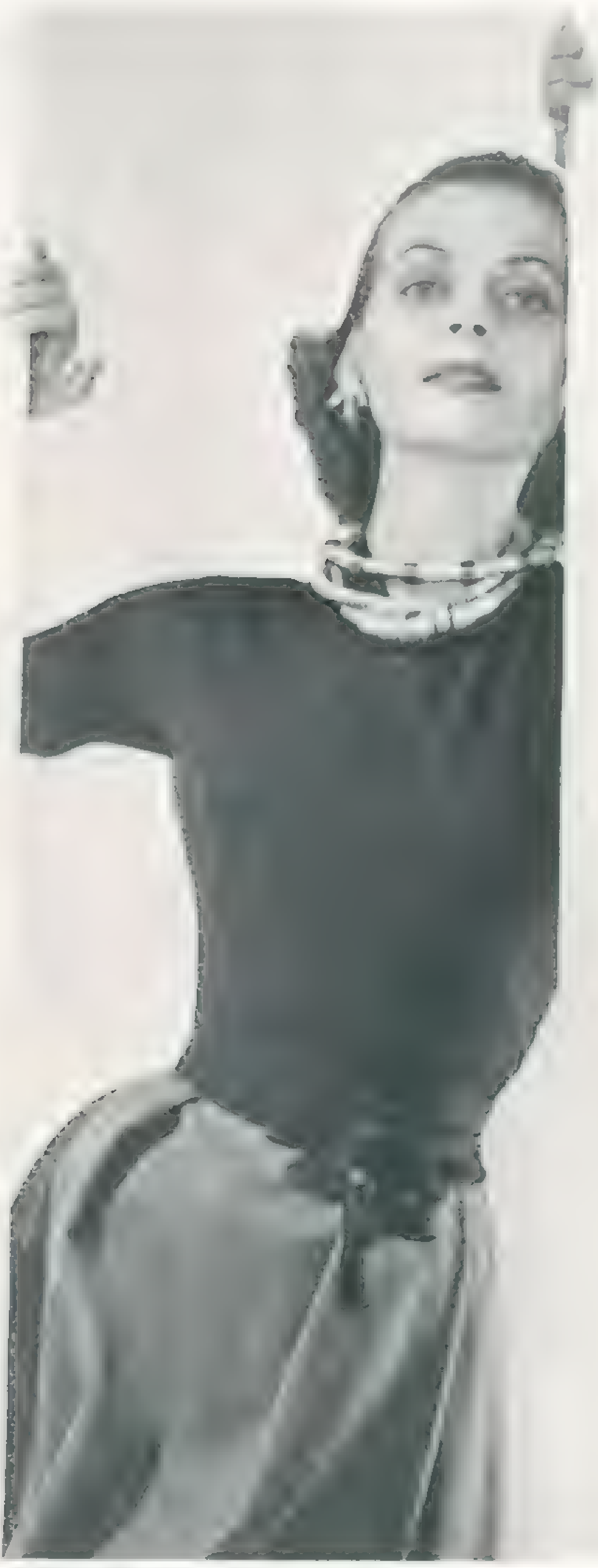
HORST

Starting with three sweaters: three distinct costumes

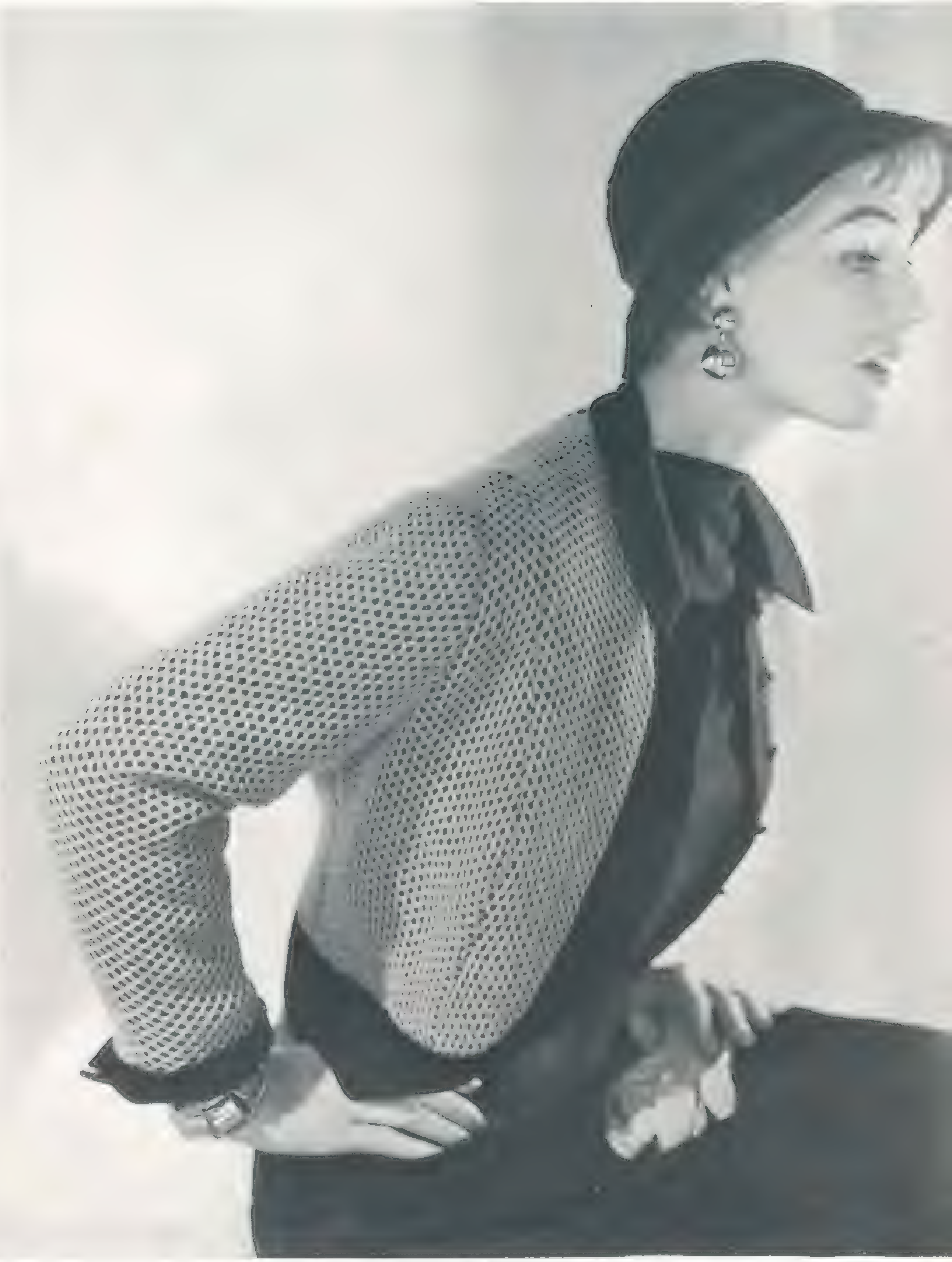
Below, left: A black ribbed wool top, softened with fringe. A skirt, in a British woollen tweed that looks soft as knitting, its hemline edged in the sweater's fringe. The costume, by Bellciano; $48. At Milgrim. Gilt jewellery (molten tweed) by Mosell. At Milgrim. *Below, centre:* Rearrangement of a sweater—the black wool top, wrapped-around, tied, and edged, by Spinnerin; $6. The skirt, in Miron worsted flannel, by Sloat, $35. Both at Rosette Pennington. Wrap-around aluminum jewellery, by Geomet. *Right:* Dress-and-jacket costume with two sweater surfaces. A honey-coloured wool jacket, knitted in a honeycomb design. A dress knitted like a fine-textured sweater; in black Wyner jersey of worsted-and-Vicara. By Pat Premo; $70. At Bergdorf Goodman; Marshall Field; I. Magnin. Betmar cloche; Hobe jewellery: also, Bergdorf Goodman.



SWEATER COSTUME:
KNITTED, TWEEDED



KNITTED AND TIED:
JERSEY AND FLANNEL



HORST

SWEATER OVER SWEATER:
NEW KNITTED CONTRAST

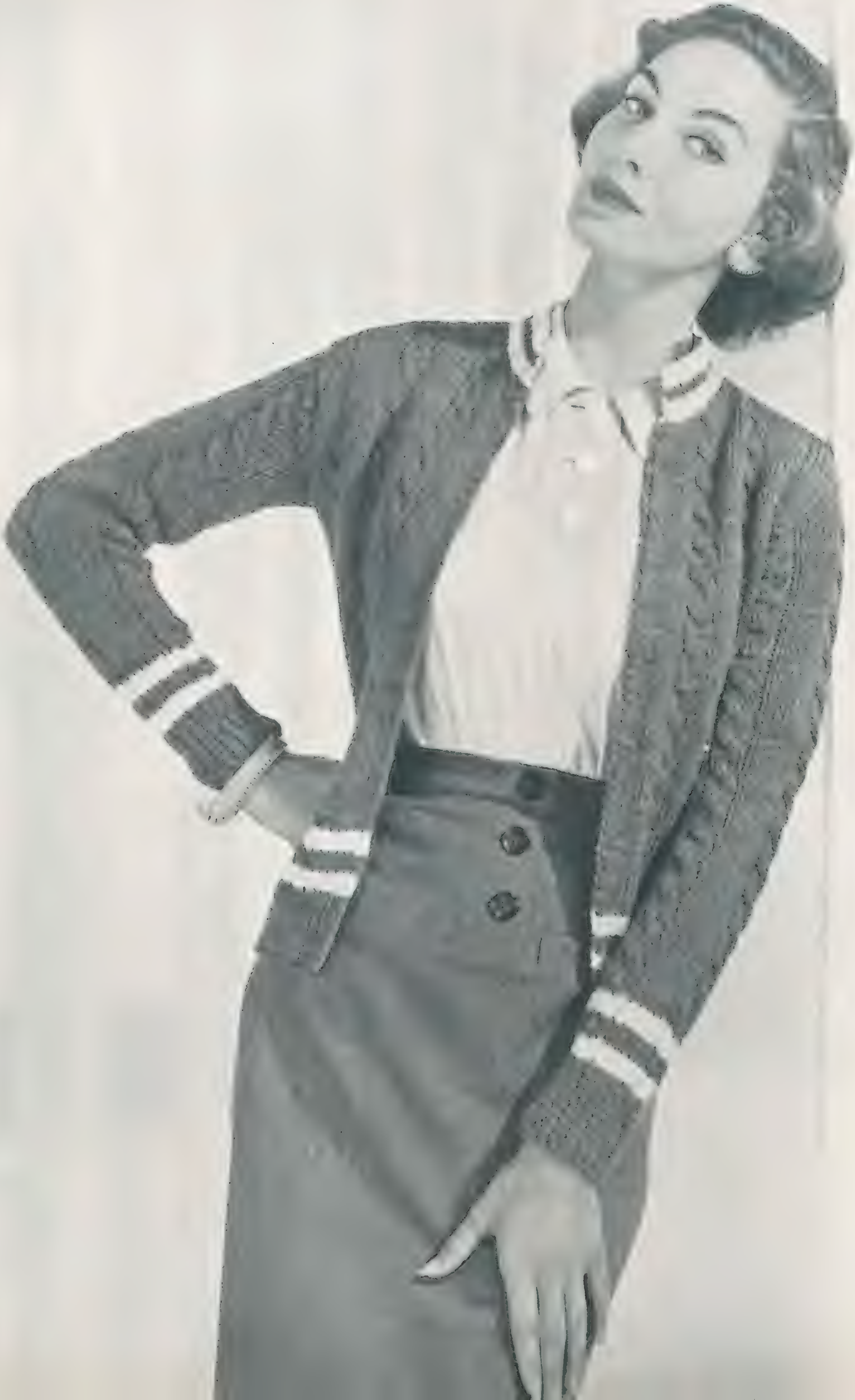
Starting with beautiful cardigans: new city costumes

Cardigan rule here: a sweater
of beautiful authority makes
a costume of city importance.
Left: Three-piece cashmere costume.
A long-sleeved, hound's-tooth-checked
cardigan, green and brown with natural,
the bodice pattern knitted in by a
pointelle process (new fashion
impressionism here): $75.
Under it, a plain slipover; $18.
A tailored skirt; $35. All by
Bernhard Altmann. At De Pinna; Nan Duskin;
Julius Garfinckel; Neiman-Marcus.
Right: Important cable here—a hand-knit
cardigan, cable-stitched.
New hard-and-soft colour feeling: iron grey,
cream added in stripes; $50.
With it, a cream-colour pongee blouse; $23.
A Forstmann wool flannel skirt; $35.
By De Hart. At Saks Fifth;
Harzfeld's; Neiman-Marcus.

CASHMERE COSTUME:
TWO-THIRDS SWEATER

COSTUME CARDIGAN:
HAND-KNITTED

HORST



Elegance: new ways to carry it off

1

A costume's *total* effectiveness? Often it's the handbag that has the final say (making particularly pointed remarks about actual neatness). Here, six handbags, their elegance specific: they're neatly shaped and rather rounded; smaller than we've been seeing; valuable intrinsically and in the long run. Necklaces here? All involving beads—but in new combinations and with new individuality.

1. Two assets for an in-town tweed suit: a glistening brown alligator bag (this by Evans, $155*) and the tasselled gilt beads by Monet. Both: Bonwit Teller.
2. A tan pigskin bag, lined in reverse pigskin, by Lesco, $29*. Fake pearls with fluted gilt: by Marvella. Both: Altman.
3. Shiny black seal bag with a red kidskin lining, by Koret, $55*. Tasselled beads by Marvella. Both: Saks Fifth.
4. Black Madagascar alligator bag with a doubled handle. By Josef, $158*. At Jay Thorpe. The necklaces: a gilt fox-tail chain and mosaic beads in gilt. By Eisenberg. Both these at Tailored Woman.
5. Handsome surprise: zebra stripes on a furry calf handbag, leather-lined. By Milch, $45*. The beads: jet, gilt, fake pearls; by Trifari. Both at Bergdorf Goodman.
6. A little round handbag of lizard skin by Lesco, $30*. Gilt and pearly beads by Marvella. Both at Henri Bendel.

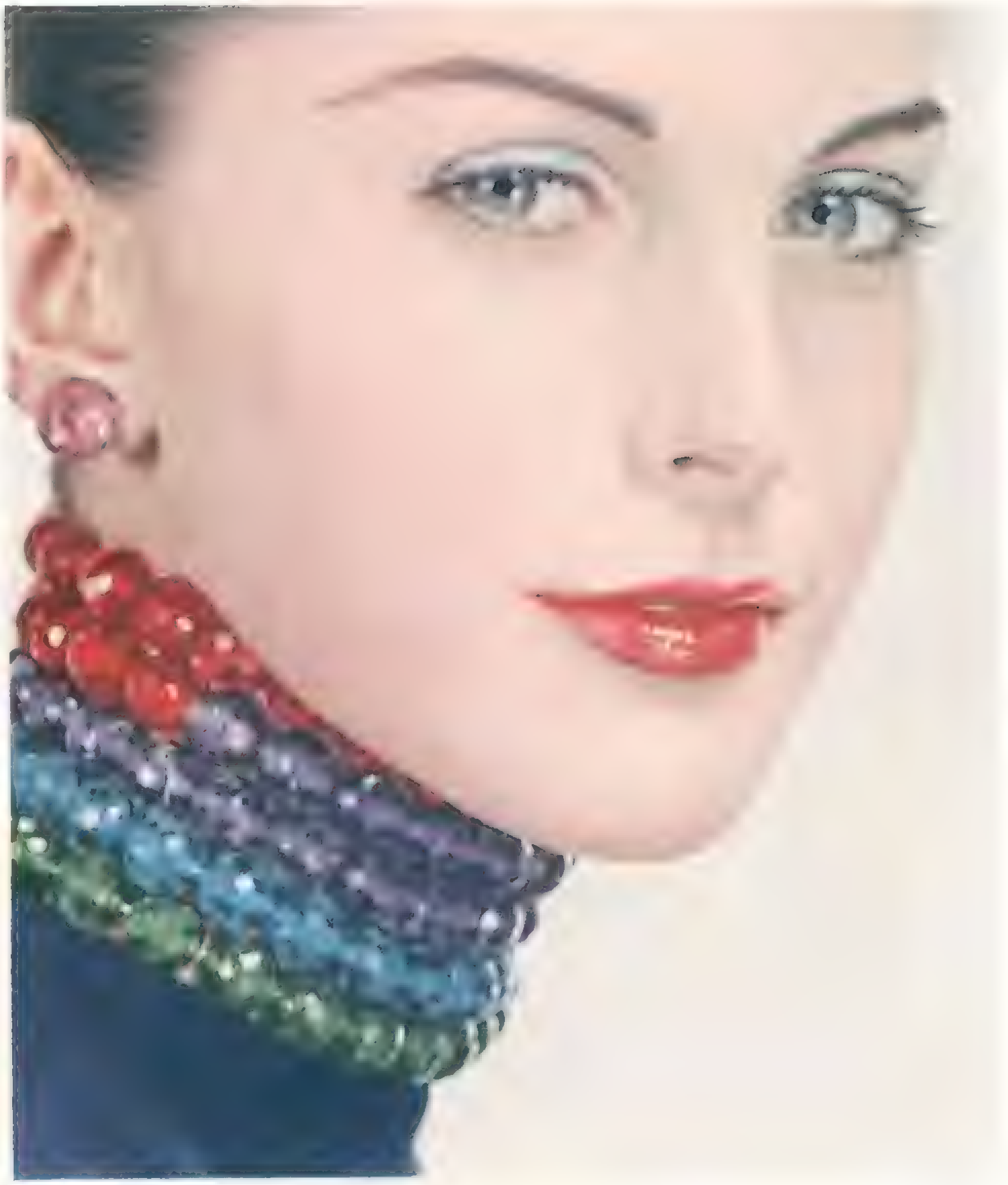
*PLUS TAX

2

6

GRIGSBY

This young woman has caught the bright-bead craze—but she's going about it a new way, wrapping the necklace higher than necklaces have been wrapped since beads came into fashion last spring. This young woman has a Toni—but not the customary kind. Her lipstick, an intense lipstick colour, is one of six new vivid shades made by Toni, and chemically perfected to glisten like this. (All six are called "Viv"—this one, "Vivid Red".) The necklace and earrings, intense crystal colour: by Alla Kent, at Saks Fifth Ave.; Neiman-Marcus.



BLUMENFELD

Colour: brilliant new applications

Beauty: new ways to walk in it

New points to look for
in stocking fashion life:
lacy detail, new harmony of colour,
a new exactness about fit.
And unseen but felt: a silky softness.
This last is due to a lanolin treatment
that makes stockings especially soft, and *not* shiny.
Worn at left: One of the sheerest luxuries
going—this 10-denier stocking.
The top appliqué of Chantilly lace—
an idea from Fath's spring collection. (His newest stocking
has a lace buckle, inset over the instep.)
The sandalfoot stocking shown here, a skin-coloured colour
called "Highlight," by Van Raalte. Macy's; Hudson's; Thalhimers.
The evening shoe: black satin wearing jewellery. By Valley, at Best's.
Inset at left: Six new ideas on what's becoming to
the leg's complexion. The point: a blending of colour.
The six skin-colour types—ivory, pink, olive, to name just three—
are here applied to nylon for the most flattering
leg colour possible (no overlay of another colour).
By Bur-Mil Cameo. Bloomingdale's; Carson Pirie Scott; Halle Bros.
This page: A stocking with a new and fascinating approach to fit.
In its box, it's a miniature with no preconceived notion
of fitting. Only on the leg does it become a stocking; and the shape
it takes on is exactly the wearer's. It's all in the
talented yarn, which is beautifully unshiny. By Larkwood.
Bloomingdale's; Vandervoort's; J. W. Robinson.
The grey calfskin opera pump from I. Miller. On the wrist: a tasselled
gilt chain, links of rhinestones, pearl beads. By Trifari. Bloomingdale's.

HORST

BOB WILLOUGHBY

Randall Jarrell, who wrote the amusing *Pictures from an Institution*, here in his M.G. with his family, off to a Road Race.

THE LITTLE CARS

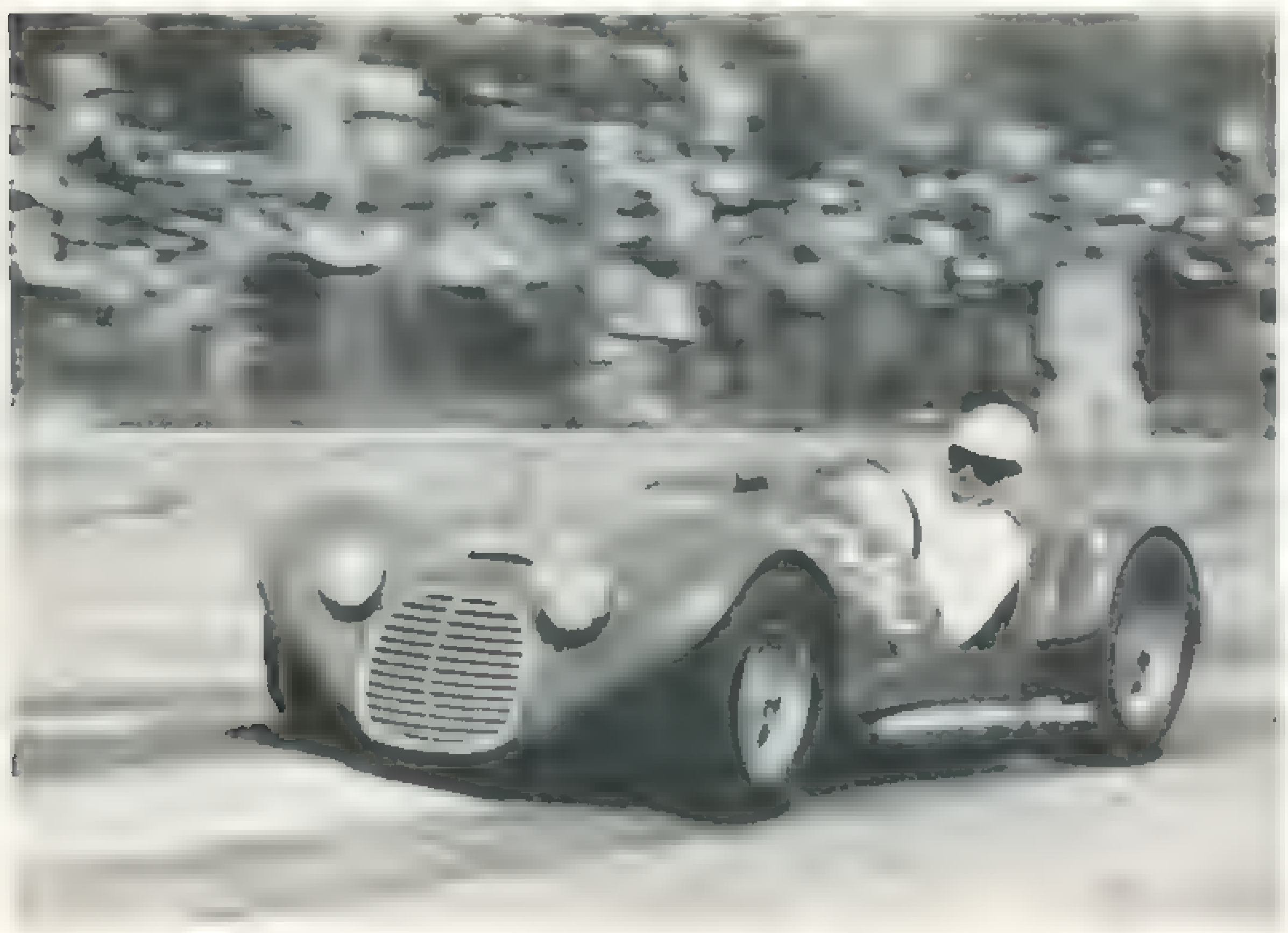
By Randall Jarrell

Some day, driving along the highway, you will see the traffic begin to change. Among the lanes of ordinary cars, streaming by like big, sedate, efficient hens, two or three little dyed Easter chicks of cars will appear—then half-a-dozen, dozens, hundreds. The exhausts of the small engines make a sharp, bright, crackling sound (if you lean closer you will hear their owners saying, "Listen to that exhaust!") or else a little bubbling roar, the sound a child makes playing with a bubble-pipe.

Even the cars' horns, when they honk them, have an old-fashioned squawk, as if somebody had made the noise by squeezing a bulb; now and then the car of some see-er of foreign lands, or advertisement-prone stay-at-home, passes to the note of a Bermuda carriage-bell. A few of the cars have a sleek, nasty look, as if they wanted to go a hundred and fifty and despised traffic, but the rest have a gay, light, irresponsible air—they are perfect meringues of cars. They seem all for fun and hardly at all for transportation; the ordinary automobiles alongside look like a vocation with a pension at the end, and the little ones like a vacation.

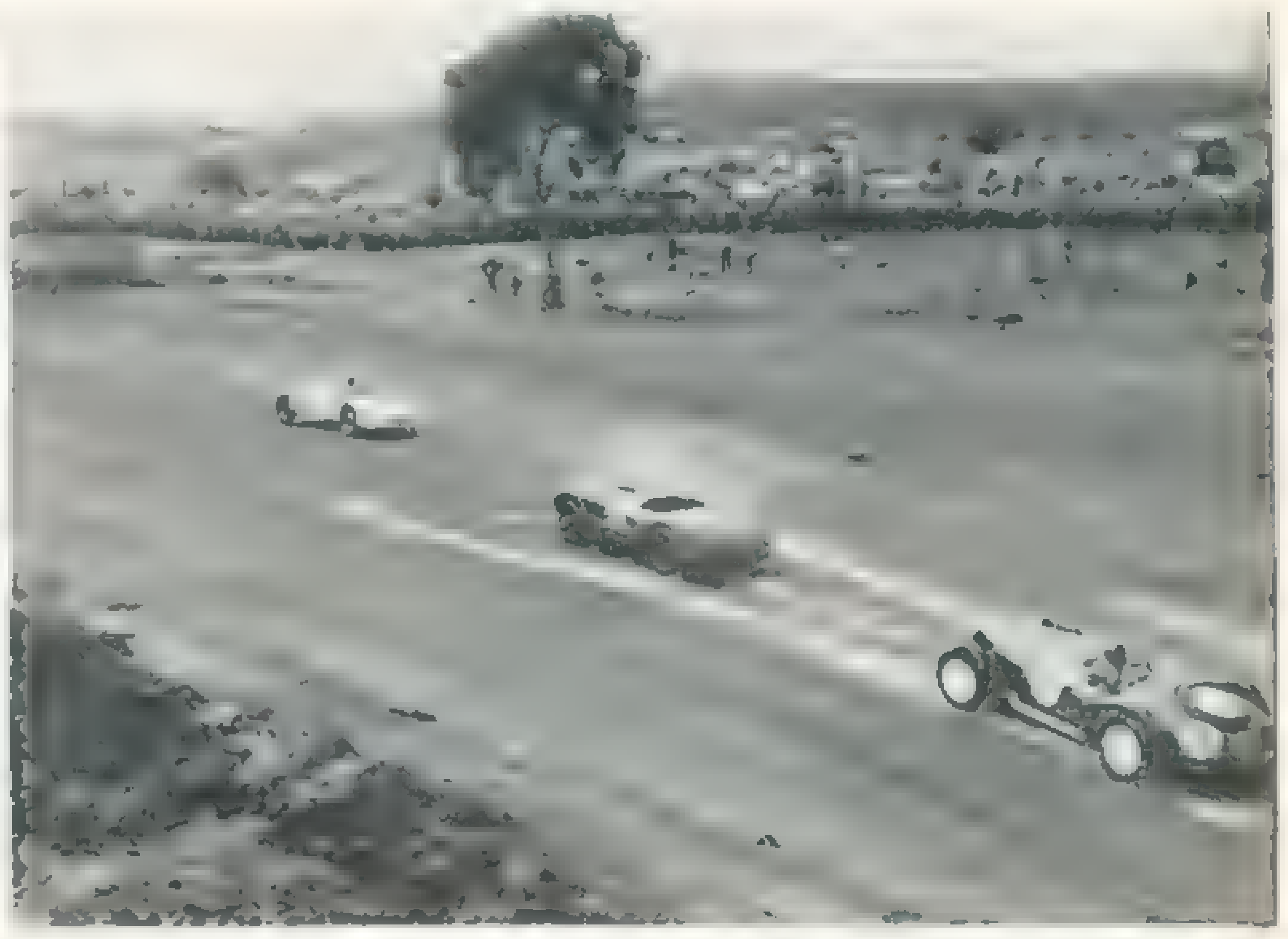
Their drivers, mostly, are bright as they. Like birds, they run to crests: a rainbow, converted into billed caps, crowns their brown, bouncy, white-toothed faces. They wear stocking-caps, hoods, tam-o'-shanters, fast hats like a skier's or a brownie's; now and then there goes by, in stern, exotic navy, a beret—goes by, one among ten thousand, a deer-stalker of Harris tweed. You see someone, rarely, in just hair: if his, crew-cut; if hers, platinum. (One magnificent creature—my children call her *The Dish*—has, besides everything else, spun-aluminum hair inches and inches long, and flourishes alongside Phil Hill's pit crew; some people have never noticed Phil Hill, his Ferrari, or his pit crew, but only The Dish.) And there are turtle-neck sweaters, terry-cloth coveralls, halters figuring on a ground of goose-flesh; you may even see, as I have seen, a husband, a wife, and their four-year-old in Churchill shelter-suits of red plush, the three of them looking like dyed polar bears. Of course, a lot of the drivers are solid citizens not worth a first glance, men who provoke from the others—and from me—a marvelling, "What's the world coming to when people like that drive M.G.'s?" But they wave to them just the same; everybody waves to everybody. If there were fewer of them, you would think them the happy few.

What's happening? What are all these? They are sports cars. Where are they going? To the races. Horse-races? Yachts? Indianapolis? No, no, they wouldn't be caught dead there. They're going to the sports car races—the Road Races, as *they* say, even if the cars are racing on airport runways half a mile from the nearest road. They're going to Pebble Beach or Palm Springs or Watkins Glen or Torrey Pines, and there they will all—race each other? No. Oh, a few will; when you see a car with bad paint, cycle-fenders, bucket-seats, and a grim mechanical look, that one's going to race; some of the stock jobs will be racing too. But these cars you see are mostly just audience. The rest of the audience comes in regular-sized cars, and the sports-car drivers look pityingly at them in their "Detroit XX iron," and they look longingly or amusedly at the little cars. Shrouded in parachutes, the real race cars—the noble and important ones—go by on trailers: if you've just paid $16,000 for a new Ferrari at Modena, and have flown it to this country so as not to waste several weeks of its competitive life, you're not likely to take it through traffic on its own wheels. And, the chances are your trailer went by yesterday, and you yourself sat up all last night with your car and four mechanics after saying to your friends in a stern,



Racer at Torrey Pines

The curve at Torrey Pines



In the distance: 30.000 spectators

level voice—I've heard it said—"That car is a sick car."

If, won over by the shining eyes of their drivers, someone follows the little cars to their races, he will see something he doesn't see every day, or every year either. On roads winding among the cliffs and beaches of some seaside park, on country lanes frequented only by hermits and farmers, on the streets and runways of some accursed airport far out in the middle of a boiling plain, people from the Sports Car Club of America have come with snow-fences, hay-bales, and ticket-sellers, and radar-timers, and have made themselves a pastoral, ephemeral racecourse. The whole scene looks surprisingly like one of those Degas landscapes of racing in the '80's. Thousands of cars are parked out in the fields—at Torrey Pines, in fields of rosemary—and thousands more are parked all along the course, just behind the snow-fencing. (Twenty or thirty thousand people come to Torrey Pines, a hundred thousand to Golden Gate, two hundred thousand to Elkhart Lake.) People are sitting in or on or in the shade of their cars biting chicken-legs, and passing one another pickles, and wishing they'd brought more to drink; people are standing in big bunches buying hot dogs, beer, soft drinks, and they too are wishing they'd brought more to drink and less to wear. The brown people are getting black and the white people are getting red; it is hot, hot, hot. People are slipping into the pit area, and being escorted out of the pit area, and hanging their babies in papoose-blankets on the back side of the snow-fence, and taking naps, and looking at girls in bathing suits, and being escorted away from the hay-bales and escape-roads they've been sitting on, and getting into vivacious arguments with their natural enemies the police. But, most of all, they cross the road. How they cross the road! Like chickens, road-race audiences had rather cross the road than do anything else in the world, and the announcer either is saying to them in the voice of Moses, "There are twenty-five people on the course at Turn Four! Send the motorcycle policemen to Turn Four! This race positively can not begin till we get the course clear at Turn Four!" or else is telling everybody benignly, "The course is open. You may cross the course!"

All this goes on for two days; meanwhile, the cars race. The course, ordinarily, is a couple of miles long; the road, ordinarily, is a narrow bumpy road full of the most harrowing curves right-angle, hairpin, reverse curves going downhill and banked the wrong way. (At Torrey Pines, the first turn, a bad one after a mile straightaway, has a big sign saying only: *Turn No. 1. WOW!*) The shortest races last fifteen minutes, the longest two or three hours. All the drivers are amateurs. They make nothing out of the races, and spend a good deal—often, an amazing lot—on cars, mechanics, pit crews, repairs, replacements. Some of the drivers are novices baring their teeth for their first race, but others are skillful, just short of Fangio and Ascari and Farina, the great drivers who race, in Europe, on courses like these, sometimes in sports cars and sometimes in one-man Grand Prix cars. A sports car has to have a door, a seat for a passenger, headlights, fenders, half a dozen things; a Grand Prix car is the pure fleeting Idea of a car.

Now I should tell you what the races are like, but of course that's impossible; I could as well tell you in a paragraph or two what football is like, or tennis, or a Balanchine ballet, or what it used to be like to watch Danilova or Vines. The best drivers race with dazzling skill, individuality, and aesthetic expressiveness: Phil Hill corners like—like Youskevitch or Tanaquil Le Clercq, and once won Pebble Beach without a clutch, shifting simply by ear. Drivers like these—Hill, Fitch, Walters, Spears—show extraordinary judgment, courage, experience, and native talent; and they show them on demand, in a tenth of a second, hundreds of times in an hour, under conditions of the utmost difficulty. Often they show them in a heartbreaking way, when a wonderful driver in a mediocre car gets beaten by a competent driver in a wonderful car; road races, like so many things, have a lowest common denominator of money, plain money. But sometimes, by taking every turn a little faster than it ought to be taken, by using to the utmost his own superiority of talent and experience, a first-rate driver in a second-rate car can win a race that he never should have entered—and these are the best of all races.

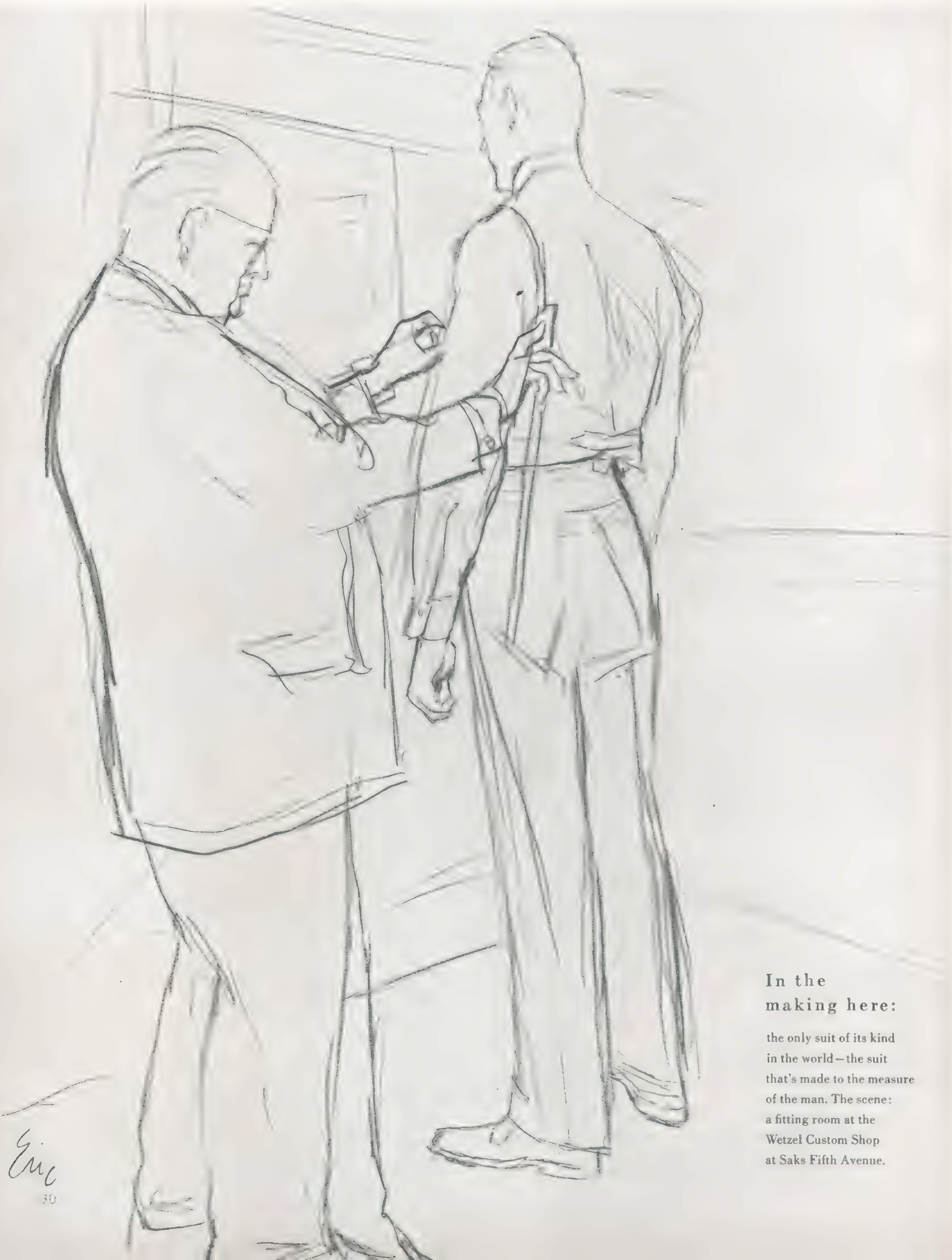
As for the worst . . . it's hard to choose. Most works of art are, necessarily, bad, and so are most races; one suffers through the many for the few. Ladies' races, on the West Coast, are Sleeping Beauty affairs won by Josie von Neumann, her long black hair streaming in the wind; 500 c.c. cars are abject skeletal objects that could skitter under your dining-room table, and one of their races is like a Marathon of water-spiders. Motorcycle races—forty copies of Superman going by with a terrible sound, hunched over their handle bars like tailors on magic bicycles—are rarest of all, but worst of all; worse even than stock Jaguar races, where every turn is torture, the brakes are always screaming, and the inside rear wheel is always just about to lift. The ideally awful race, I think, would be between ladies, stock Jaguars, 500 cc. cars, motorcycles, and Edith Sitwell.

If you go to a road race be sure to sit at a good curve: that is, a bad curve at the end of a straightaway. When a car comes into a turn too fast, it either leaves the road (there to lead a life of its own among weeds and bushes and hay-bales) or else "spins out"—spins, like a top or a planet, on its own axis. A good turn, when it gets a bad oil slick, may have three or four cars spinning out at the same instant, a sight that—as the English car advertisements say—"must be seen to be appreciated." So sit at a good curve, borrow four or five extra Thermos bottles, and, if you can, go in a sports car; when we go in our Oldsmobile we feel like bears at *Phèdre*—good bears, honest bears, but bears. When, at sunset of the second day, the races are over, the sports-car drivers blink, shake themselves, and go back to Life.

Two-phone man checking up

Worn out after two days of racing

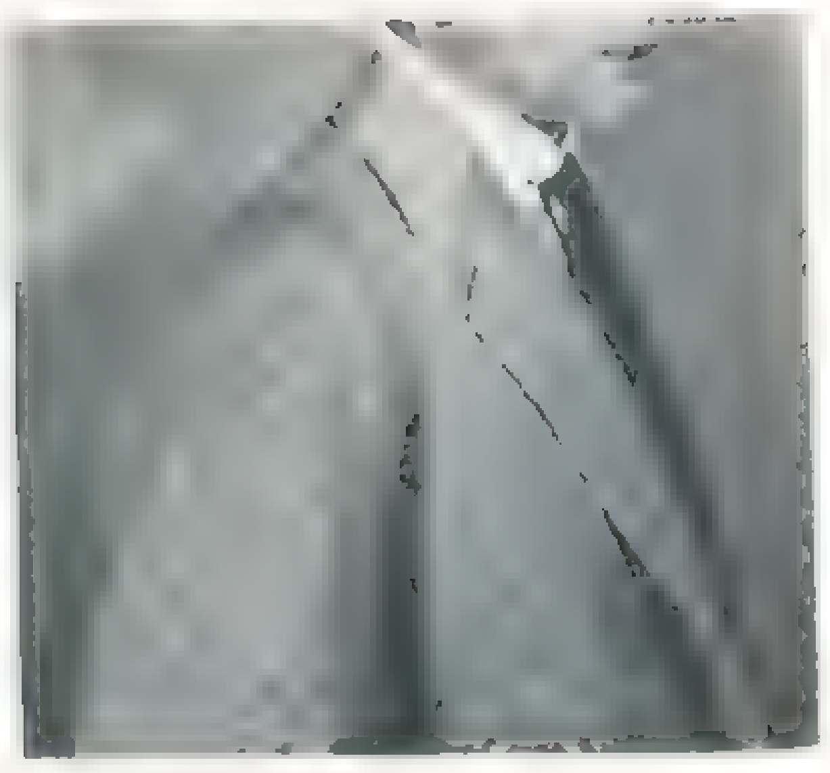
Picnic in a truck



In the making here:

the only suit of its kind
in the world—the suit
that's made to the measure
of the man. The scene:
a fitting room at the
Wetzel Custom Shop
at Saks Fifth Avenue.

CUSTOM TAILORING:
WHAT IT MEANS TO A MAN



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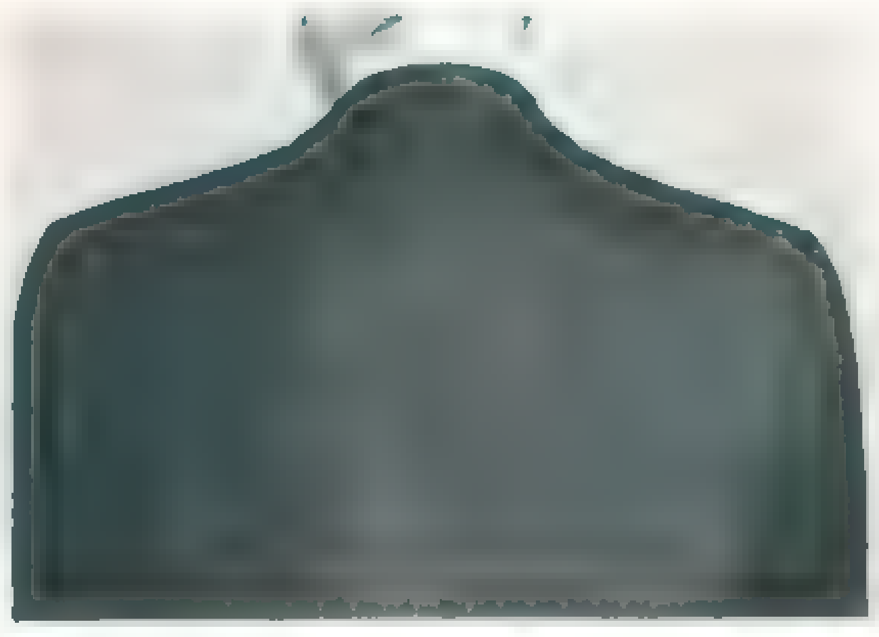
Depends on the man—what custom tailoring means. If he's plainly and simply financially minded, it's the soundest clothes investment that he can possibly make—a $250 custom-made suit has a ten-year life (give or take a year, depending on the number of suits he owns). Or, if he frankly hasn't a fine figure, the custom tailors can give him one—or a reasonable facsimile. This alone, aside from the pleasure of impeccable handwork and superb fabric chosen to taste, is definitely worth the custom-tailor price and trouble. For it *is* more trouble to have a custom-made suit than it is to buy one ready-made; of course, if the man goes regularly to the same tailor (a practice we approve), he soon gets to the point where he doesn't have to mumble a single instruction—the fitters are so familiar with his tastes and measurements. The best current standards of tailoring? According to Vogue's findings, top custom shops tailor their suits like this: Shoulders: kept natural with a minimum of padding (a little fullness at the sleeve-head is all that's allowed). Collar: neatly fitted to the neck, showing no more than a quarter-inch of shirt-collar at the back. Lapels: long, flat, narrow. Sleeves: width dependent on the type of shirt the man wears—and always cut to show an inch of shirt-cuff. Buttons: placed with scientific precision to give a flattering fit through the chest, waist. Jacket length: absolutely determined by the build of the man. Jacket sides: easy, yet fitted as closely as possible. Jacket pockets: piped with flaps worn inside. Jacket vents: none at all, for town suits; for country suits, side vents if the man is thin, a centre vent if he's not. Trouser legs: narrow yet easy, the width determined by the size of the man's foot, the length straight-hanging and breaking where it strikes the man's shoe.

Illustrated, right: Some tailoring observations, noted at the Wetzel Custom Shop at Saks Fifth Avenue.

1. Basted for the man's first fitting, the collar, shoulder-seam and sleeve-head (notice the slight fullness here).
2. From the fabric collection at Wetzel's, a Lovat Shetland country suiting; a cream Oxford cloth shirting.
3. The sleeves of the suit-jacket here, cut to conform to the shirt-cuff, and show an inch of it. Trousers: hanging perfectly straight until they strike the man's shoe.
4. Back view of a Wetzel custom-made suit-jacket: neat fit round the neck, natural shoulders, the back smooth.
5. Double-breasted buttons: arranged to slender the chest, waist.
6. Wetzel's flat, neat, masterfully narrowed lapel.
7. A town suiting of charcoal-blue worsted, the shirting—greyed wine linen-and-batiste. (Both suiting fabrics shown on this page: Hunt & Winterbotham British woollens.)



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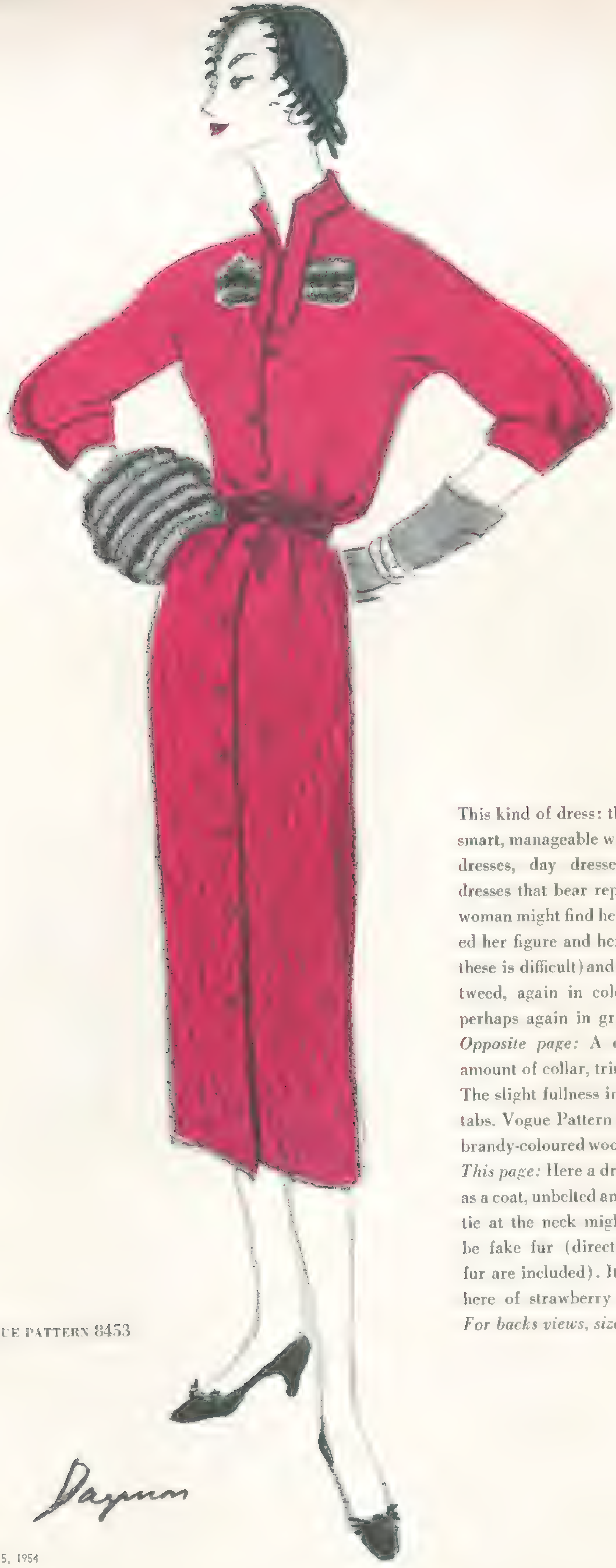
DANNY WANN

7

VOGUE PATTERN 8452

The day look: Vogue Patterns' coat-dresses



VOGUE PATTERN 8453

This kind of dress: the oxygen supply for a smart, manageable wardrobe. Both are coat-dresses, day dresses—*and* the kinds of dresses that bear repetition handsomely. A woman might find here one pattern that suited her figure and her sewing skill (none of these is difficult) and make it once in bright tweed, again in coloured gabardine, then perhaps again in grey flannel next spring. *Opposite page:* A coat-dress with a new amount of collar, trimmed here with fringe. The slight fullness in the skirt starts as belt tabs. Vogue Pattern 8452, made up here of brandy-coloured woollen duvetine by Anglo. *This page:* Here a dress, equally smart worn as a coat, unbelted and unbuttoned. The little tie at the neck might be chinchilla, might be fake fur (directions for working with fur are included). It's Vogue Pattern 8453. here of strawberry wool tweed by Lesur. *For backs views, sizes, yardages, see p. 166.*

Vogue Patterns' coat-dresses

VOGUE PATTERN 8451

Two more coat dresses, again Vogue Patterns, again the kind of dresses to sew up in a variety of colours and fabrics.

Opposite page: A dress that nearly dresses itself—easy, becoming to almost any woman, and a joy to have in various fabrics and colours. The collar is a sort of grown-up Peter Pan, the skirt, with a yoke to the hipline, is fairly full. This, from Vogue Pattern 8451. It's made here of a Forstmann wool tweed, blue-black with colour flecks.

This page: A slim, smart day-dress, again a coat-dress. The collar rolls out, the closing is double-breasted, the waist, easy. Here it's of gabardine—might be a very pleasant possession in navy-blue wool crêpe. It's made from Vogue Pattern 8450. Fabric in this case: red Miron worsted gabardine. The hats sketched here and on the preceding two pages: all, by and at John Frederics.

For back views, sizes, yardages, see p. 166.

VOGUE PATTERN 8450

Dagmar

pening Vogue's new edition of "More-Taste-than-Money" fashions, this glittering initial (it's actually a pin: see description below). It's there on purpose, as a reminder that the sparkle needn't, shouldn't, go out of your clothes life, no matter how prosaic an amount of money you have to pay.

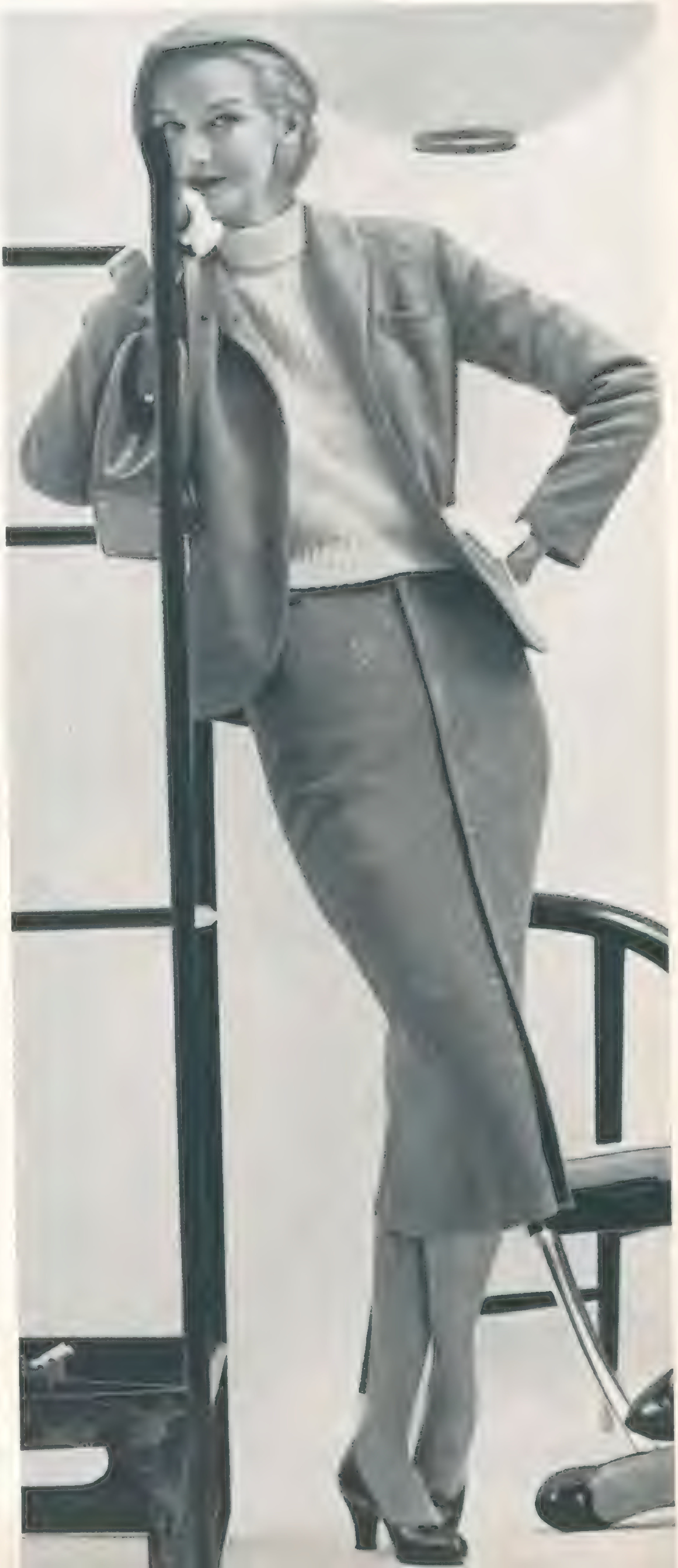
The sparkle in dressing? Fashion, of course. It's fashion that revives the eyes that regard you—that makes them look with new interest at the new picture of yourself that you present to the world (that's rather a nice compliment to the world—to *not* bore it to death!). But more than that, fashion is what revives your own interest in yourself, makes you see—and realize—new facets of your clothes-personality.

For instance, the 32 fashions coming up here, all bearing extra-pleasant price tags, and all very much in the same new spirit that pervades the couture itself: a gentler spirit, smart but not insistent, feminine but not high-pressure.

What these pages will give you, then: fashion for your clothes-money, a new excitement in your looks—even if you had a million in your pocket, there's no better investment than that.

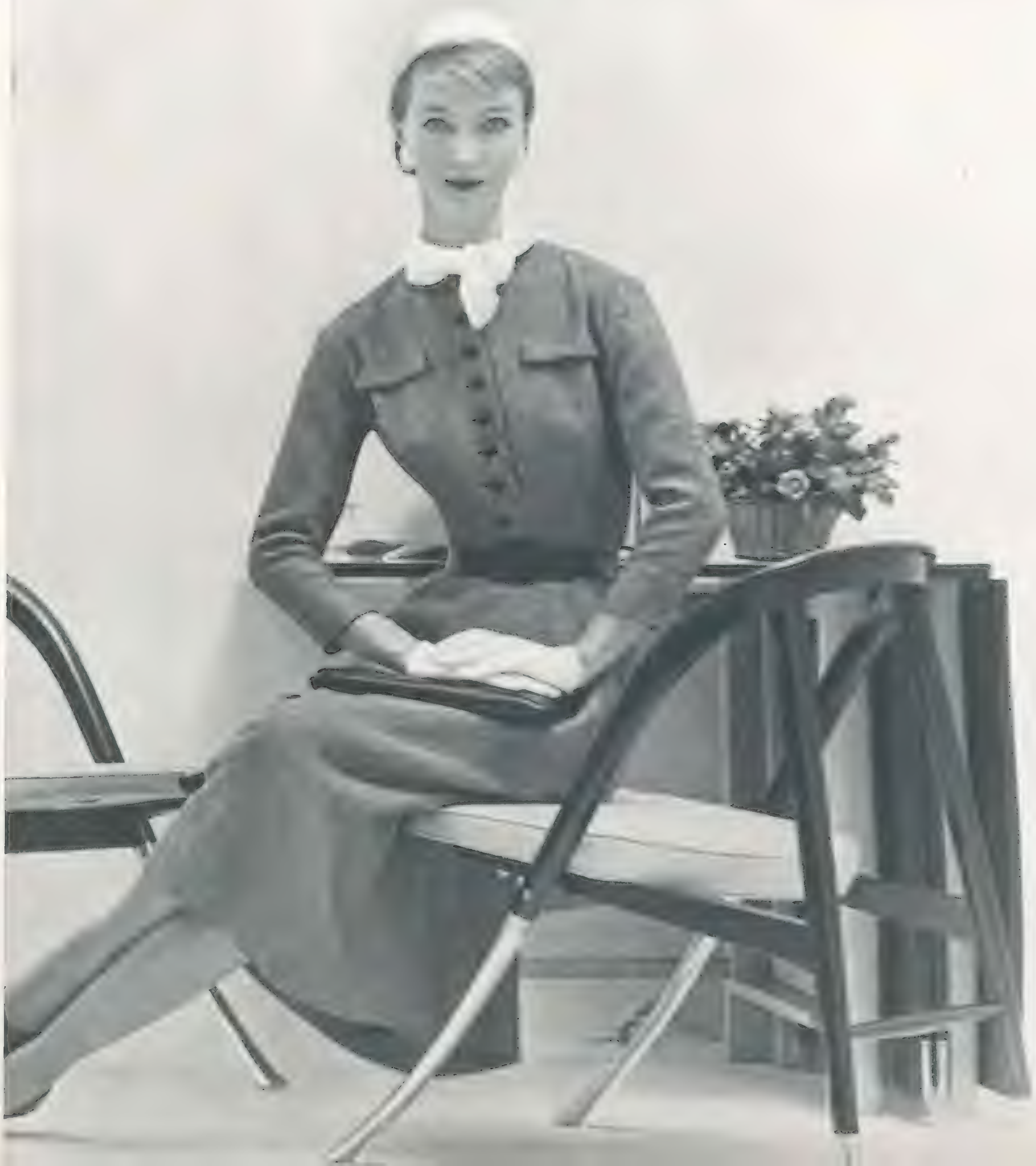
NEW TASTE IN TWEED: softer—the feel of it, the cut of it. *Near right,* a soft swing of jacket, $25, and a soft straightness of skirt, $12, in blond-and-white herringbone tweed; worn with a white wool sweater ($8), a soft slouch of hat. (And you'll wear it, incidentally, city and country both.) Suit by H. & E. Shapiro, sweater by Jane Irwill. Betmar hat: Lord & Taylor. Suit, also L. S. Ayres; Frederick & Nelson. Florsheim shoes. *Far right,* a tweed dress looking as softly feminine here as any silk one. By Henry Rosenfeld in black-and-white tweed; $13. Altman; Famous-Barr: Thalhimers. The shoes: Delmanette. *The stockings:* by Hummingbird, in "Bittersweet." *The pin, top of page:* a gold-plated rhinestone square knot, with enough authority to be a one-jewel wardrobe. $25*. By Trifari, at Saks Fifth. *Background:* described in detail on page 66.

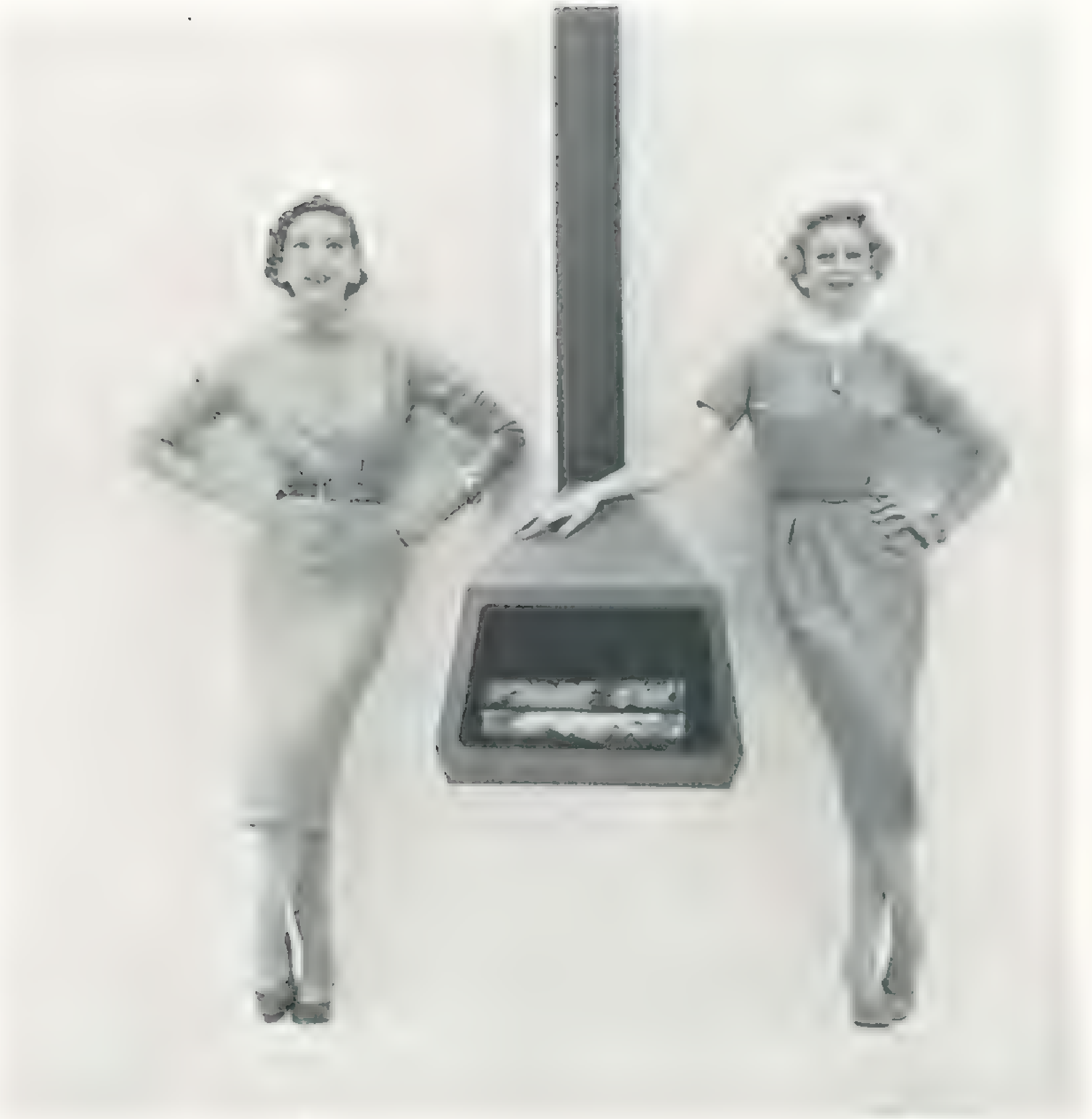
*PLUS TAX



RUTLEDGE

More taste than money: the next 32 fashions





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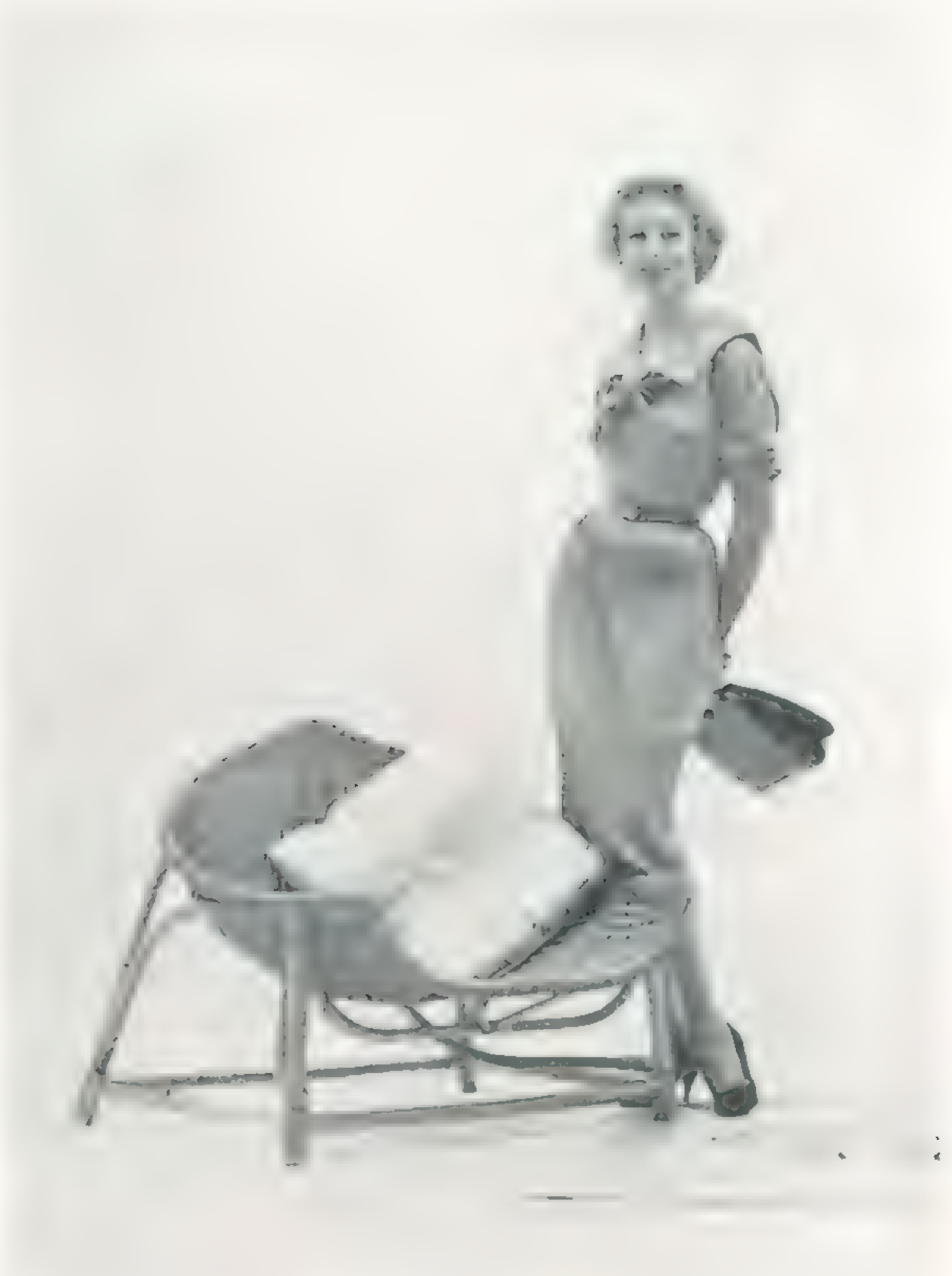

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More taste than money: how to finance the soft fashion life

1. Camel-coloured softness. An easy dress, with a loosely buttoned neckline, an unmarked waistline. In junior sizes. By Junior Sophisticates in a Botany flannel; $45. At Jay Thorpe.
2. Camel-coloured dress, ribbon-knit white sweater-collar. By Sportwhirl in Lebanon wool jersey; $23. Bloomingdale's.
3. Pale-grey dress: the look of a smart schoolgirl. Here, its own red tie; it goes travelling with others. By Henry Rosenfeld, in Natona jersey (Orlon-and-wool); $18. At Russeks.
4. Smart blond dress: the cut-away collar makes room for as much as a turtle-neck sweater. Bodice and sleeves, gently bloused. By Dan Keller in Heller jersey; $23. Bloomingdale's.

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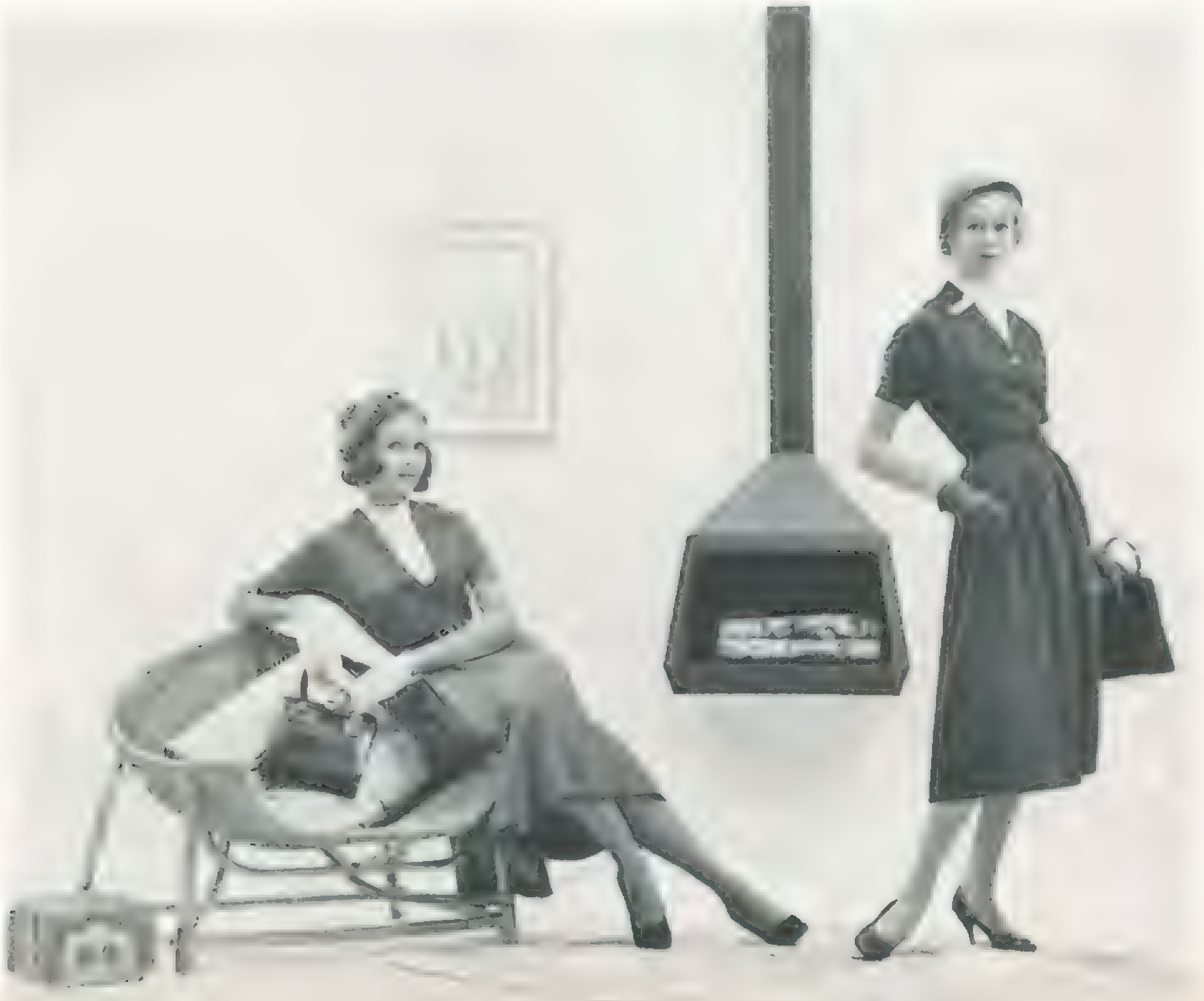

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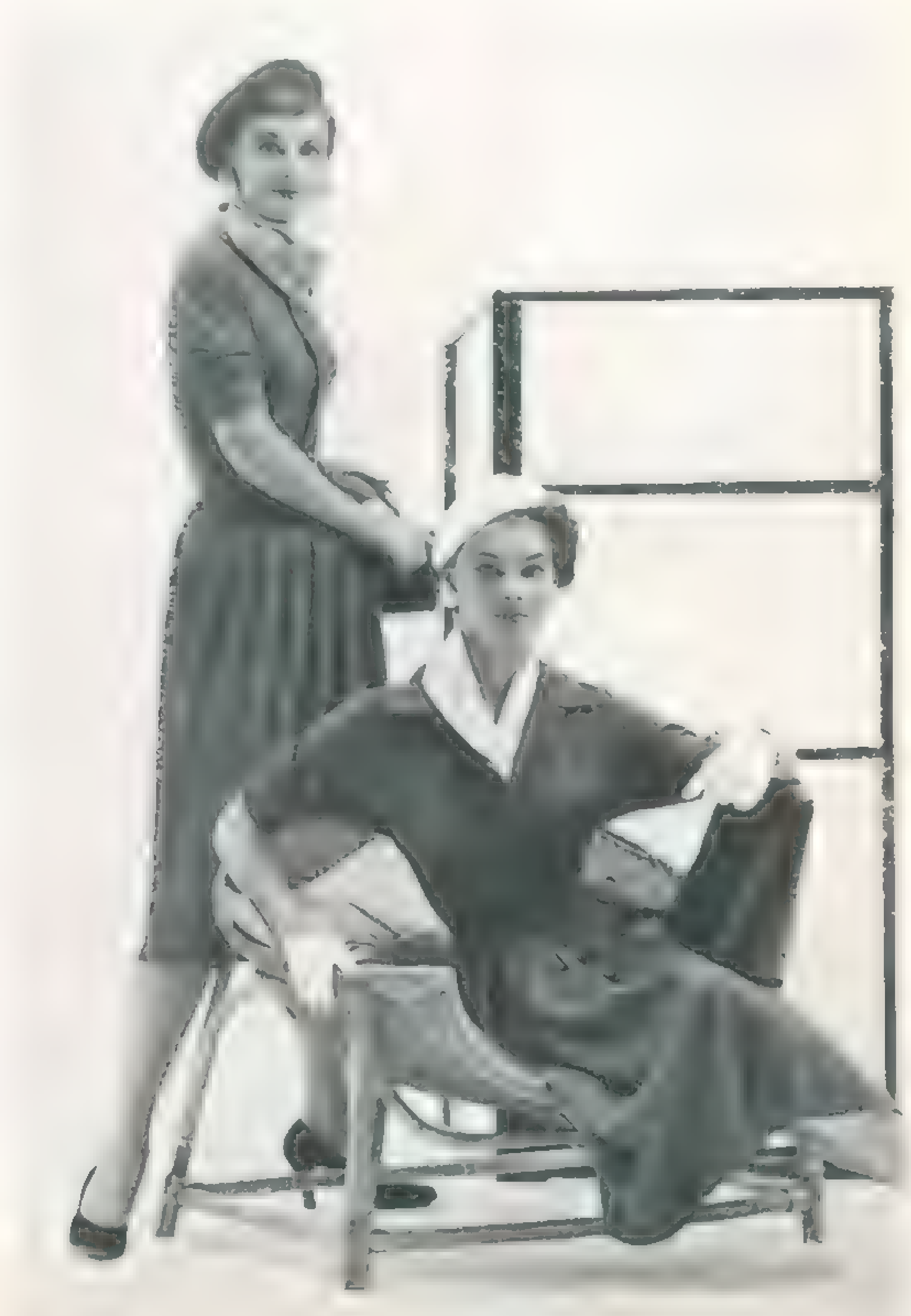
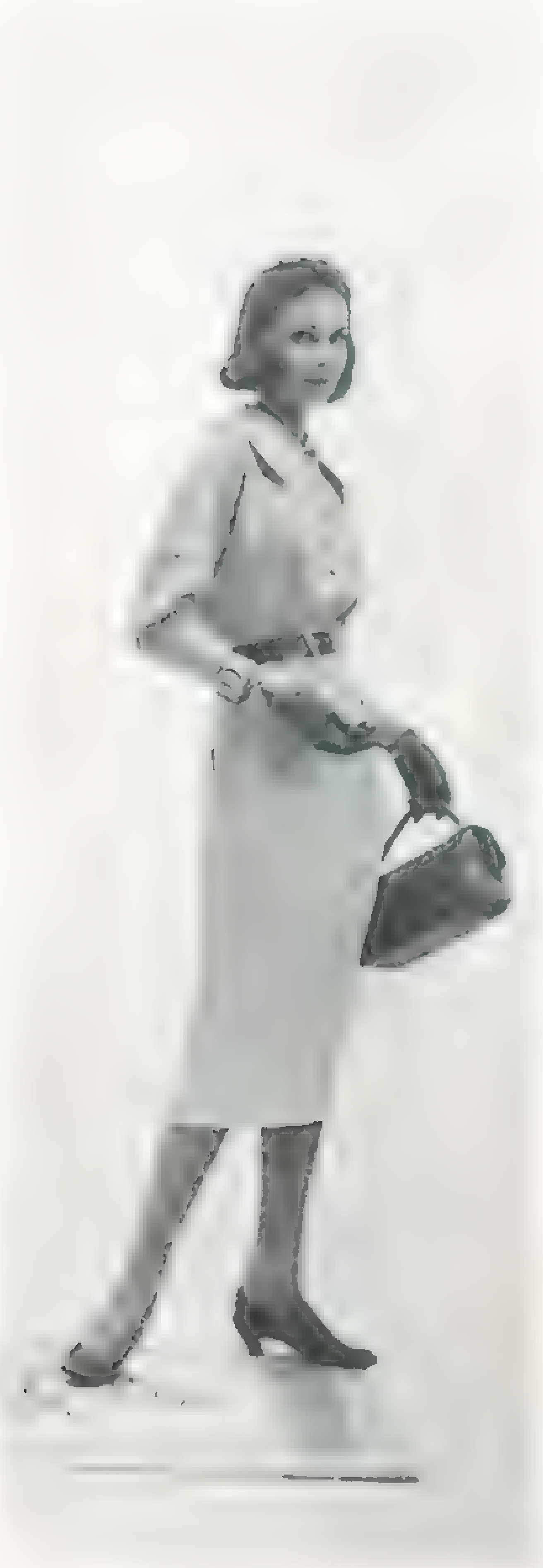


RUTLEDGE



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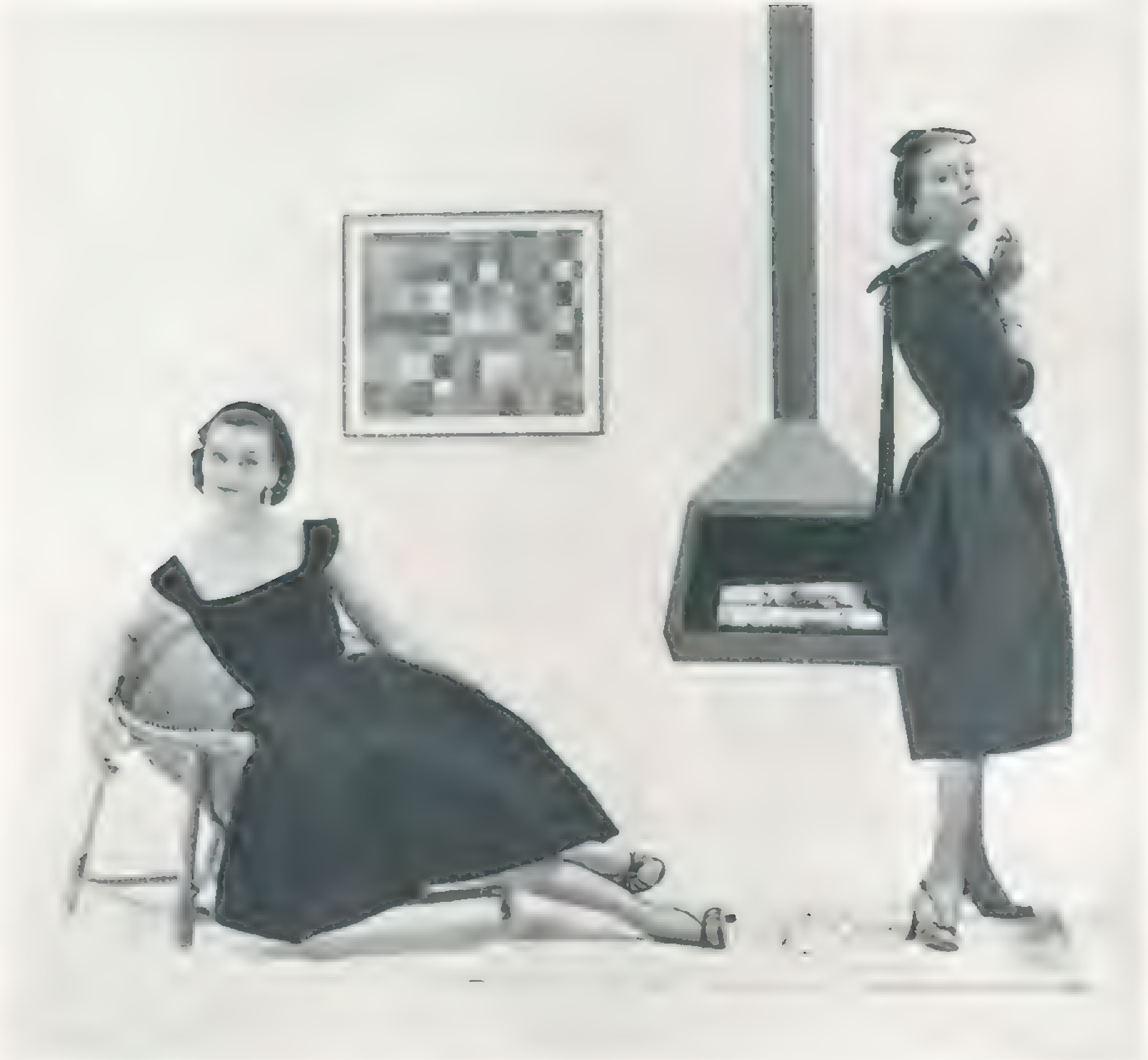

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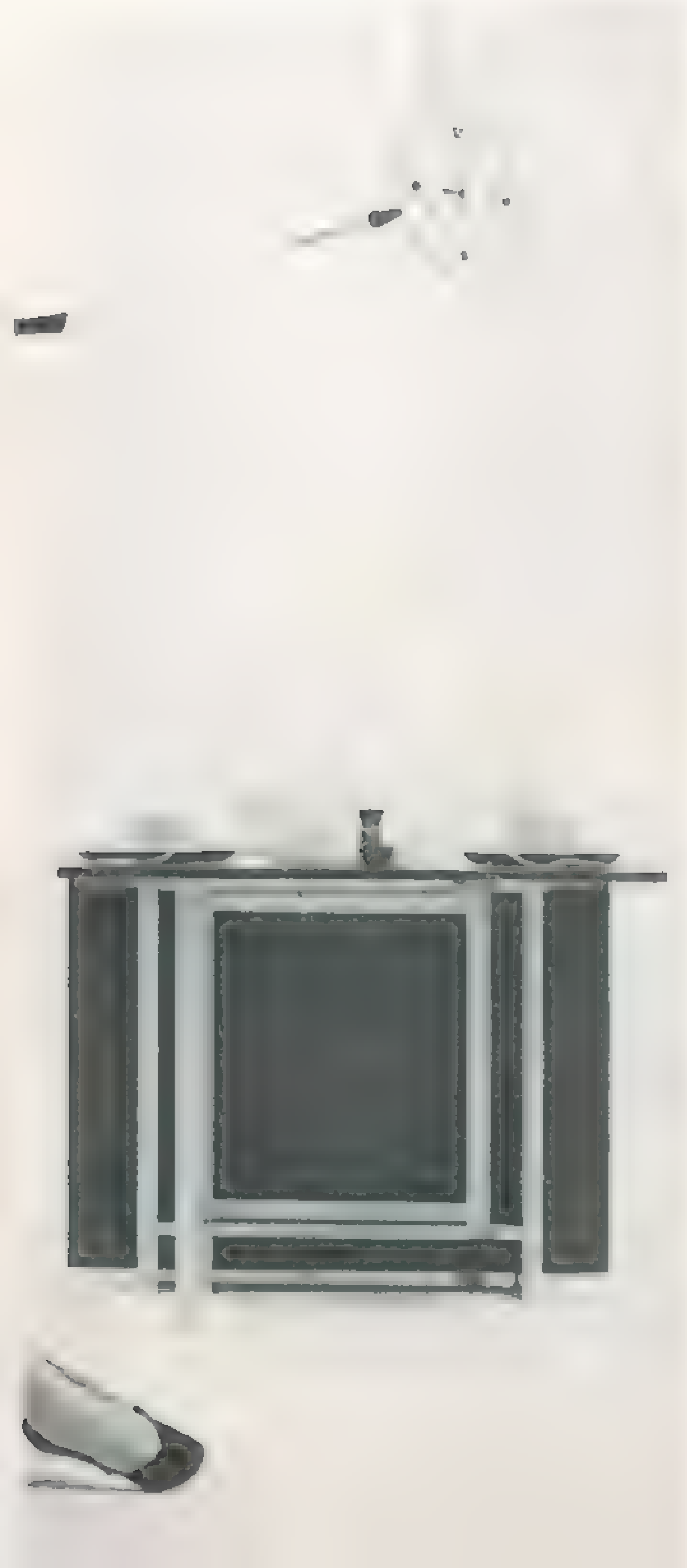
5. Embroidered black Merrimack velveteen dress. Dinner version of the smart new jumper look: it could lead another life with a blouse. By David Hart; $60. At Bendel's Young-Timers.
6. Black silk dress, black streamers: to try with red surprises (evening coat, evening slippers). By Mike Levine; $40. Best's.
7. Grey crêpe dress; a gentle wrap. Crisp little note: the detachable white piqué gilet. By Jerry Gilden, of an acetate-and-rayon fabric; $15 (!). Madcaps beret. Both, at Altman.
8. Grey worsted Acrilan dress: the look of polished tweed, the feel of chiffon wool. Detachable white piqué gilet. By Koret of California; $18. Betmar cloche. Lord & Taylor.
9. Red jersey cardigan dress: a find found through taste, not money. By Nelly Don, in Orlon-and-worsted; $30. Macy's.
10. Raisin-coloured dress: softly pleated, tucked. Here, a white satin beret (Betmar); or a white scarf folded at the neckline. By R. & K., of Heller jersey; $25. Lord & Taylor.
11. Black dress: pays interest yearly. New long, moulding bodice of soft jersey; deep starfish waist, flowing into a huge acetate taffeta skirt. By Lee Claire; $45. Saks Fifth Avenue.
12. Navy-blue dress. Jersey and satin, taking gentle form: slimness, a soft cowl. By Grabois, of Wyner jersey; $50. Best's.
Also added to taste: the backgrounds. For details, page 66.



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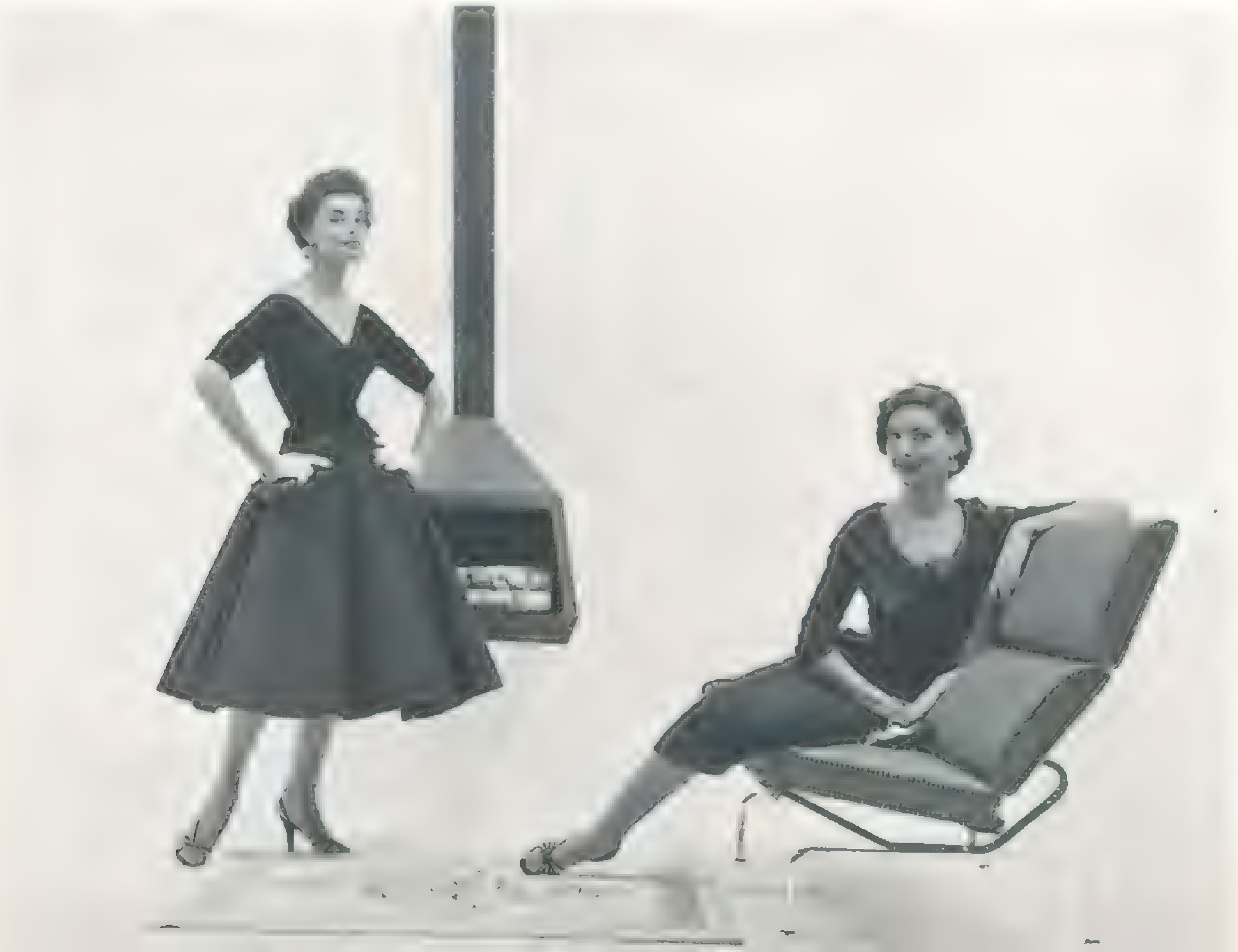

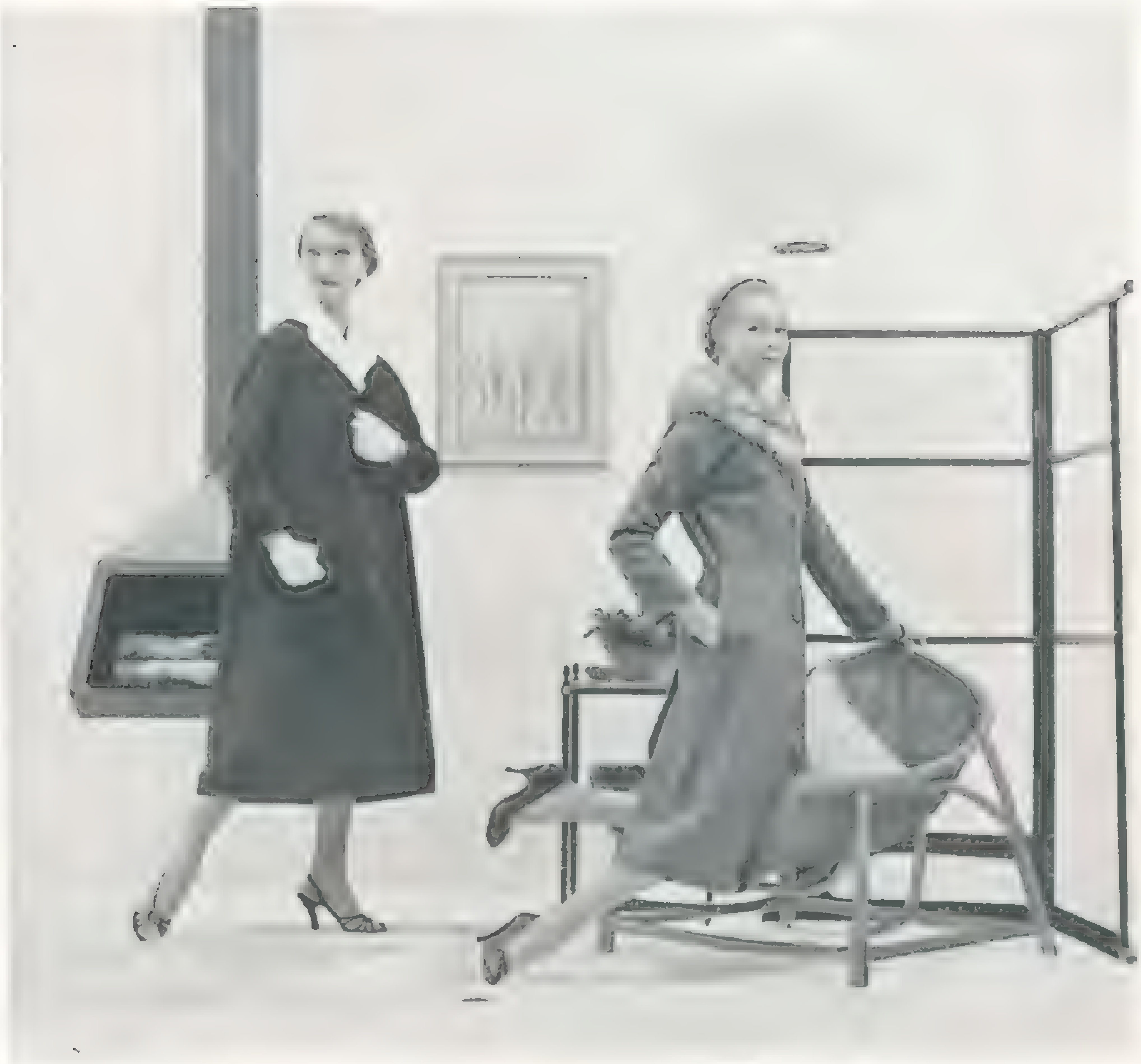

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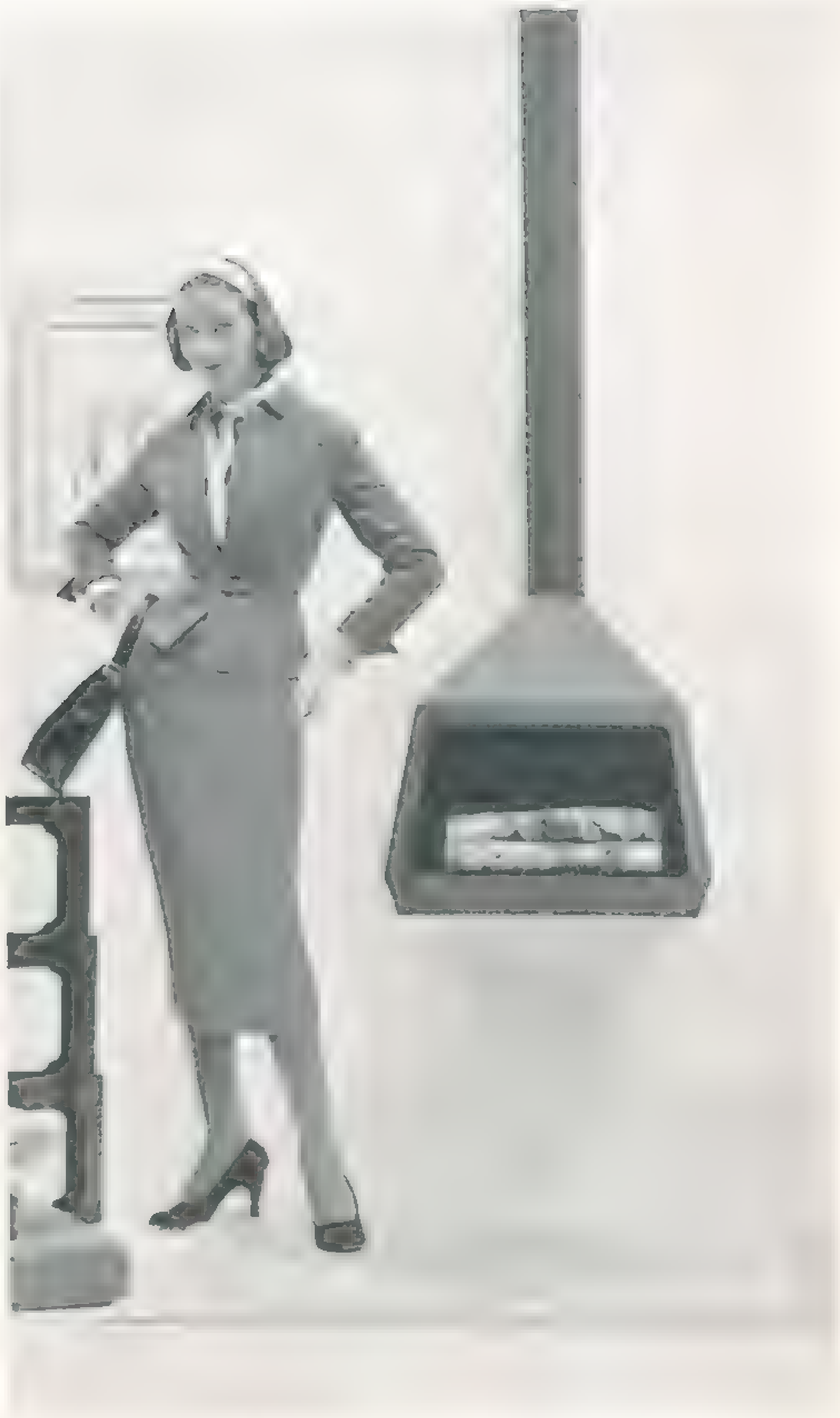

3

More taste than money: how to write your own ticket

1. Oxford-grey Chesterfield, white beaver collar: wear it late day with a sheath, white beret and gloves. By Junior Sophisticates, of Stevens flannel; $90. Bendel's Young-Timers.
2. Brown tweed coat, a badger fur collar (far more here meets the eye than meets the pocketbook). By Sportwhirl. $50. Crochet shower cap by Madcaps. At Gunther Jaeckel.
3. Grey flannel suit; price, no subject. By Glenhaven, in acetate-and-rayon; $23. Shirt, Alice Stuart; $6. At Altman.
4. Green tweed suit; and it costs no more to wear it *à la* Chanel (open, shirted). By Briarbrook, of rayon Fuller fabric; $35. Paisley shirt, Alice Stuart, $6. Both at Arnold Constable.

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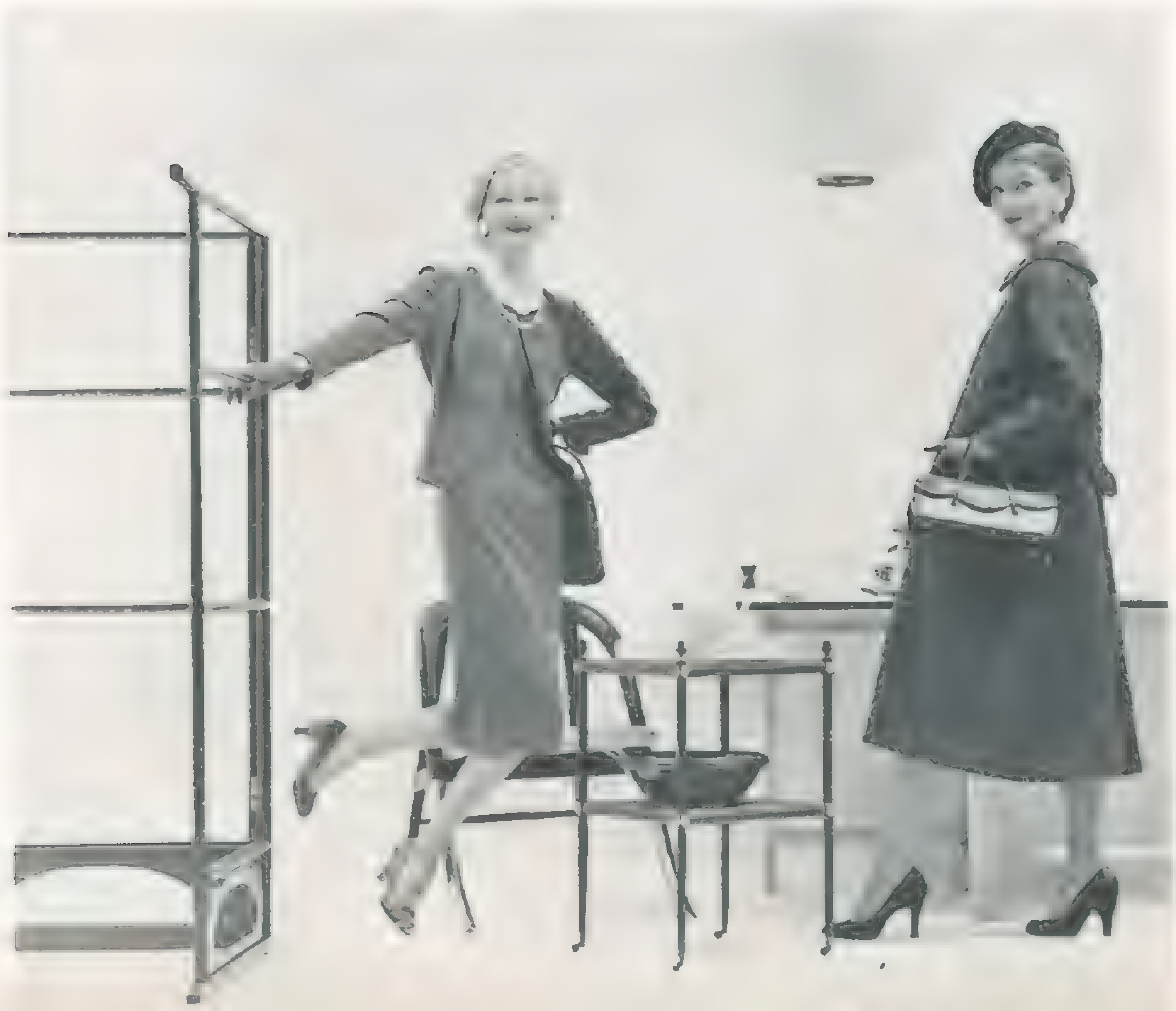

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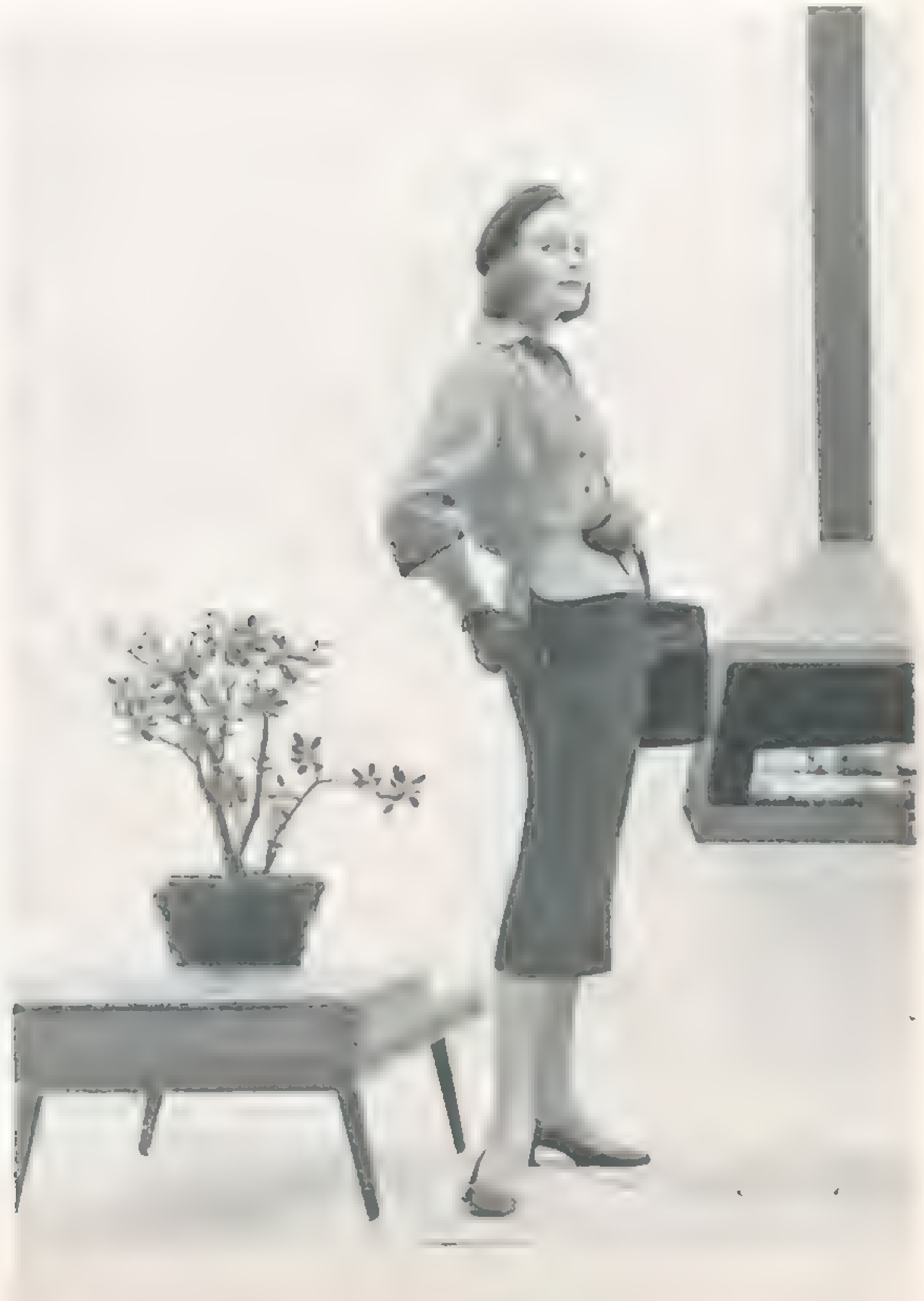

RUTLEDGE

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5. Pale cocoa coat-dress; chiffon-soft. The neckline, so gentle it'll undertake a cashmere sweater. By Grobé, of Ames worsted; $45. Beige ribbon beret: Madcaps. Both at Best's.
6. Brown and white wool coat; for nearly any dress here, for the country. By Printzess; $75. Madcaps beret. Altman.
7. Grey wool dress and jacket: the costume-look, unpriced version. Slim, short-sleeved dress plus cardigan jacket. By Lipman Bros., of Milliken wool; $50. At Rosette Pennington.
8. Grey tweedy wool coat, newly shaped: cut-away collar; low at the back. To wrap over suits, to wear *under* ropes of beads. By Sportwhirl (junior sizes); $45. At Bonwit Teller.
9. Easy suit: really, a two-piece shirt-dress. Black rayon-and-worsted skirt, striped jacket (black and beige acetate with silk). By Dorothy Hubbs; $30. Beret: Suzy. Bergdorf Goodman.
10. Beige chinchilla wool, smart result of chopping a Chesterfield. This coat length, wonderful with the suit at the left. By Grinell; $60. Black velvet beret by Madcaps. At Russeks.
11. Black and pencil-slim (gold-pencil look). Wool coat-dress with detachable white linen collar. By Lampl; $23. Altman.
12. Straight black cardigan coat: worth a million miles. By Petite Miss; a Warren of Stafford fleece. $85. At Altman.
More taste in the background, too. For details, page 66.

10

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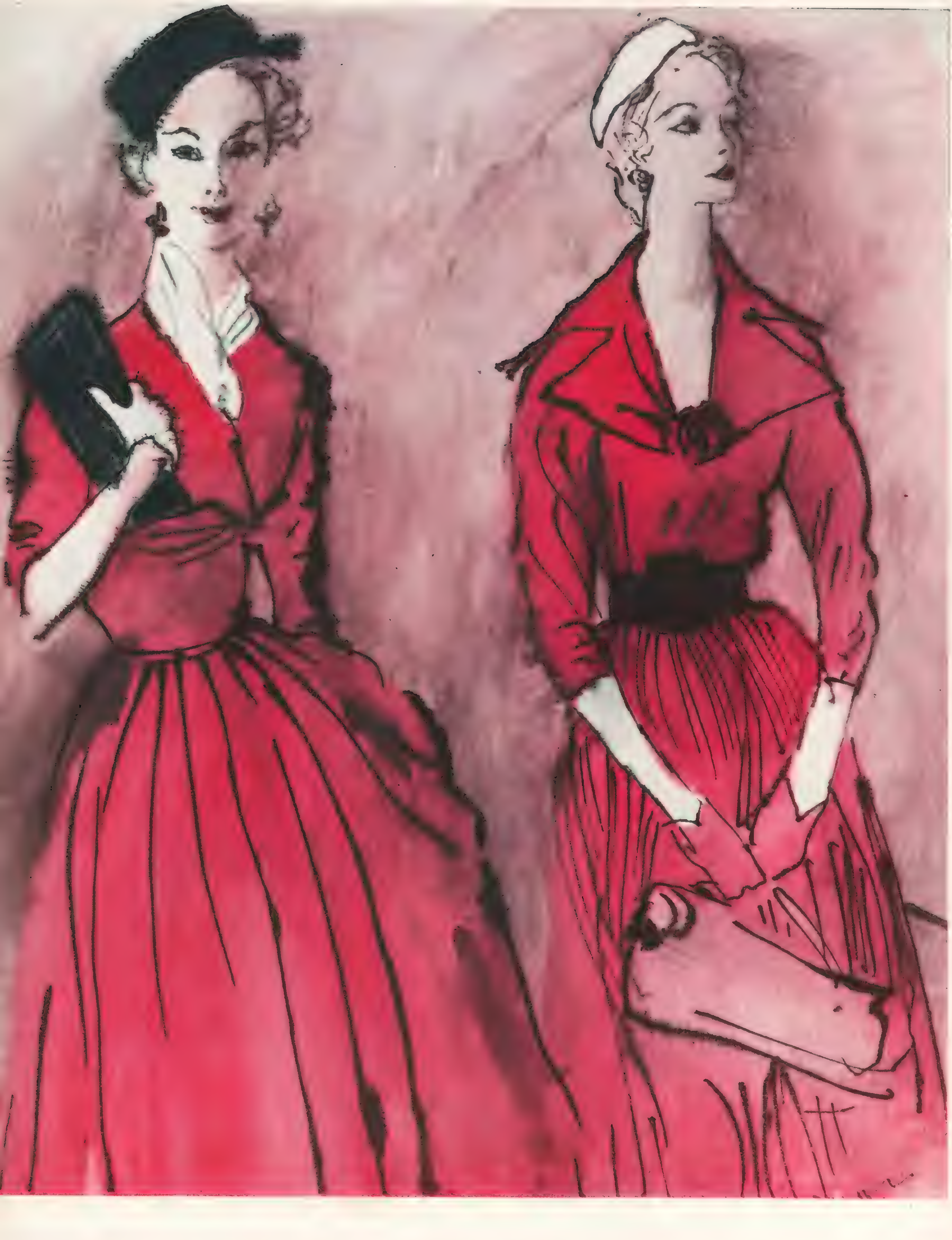
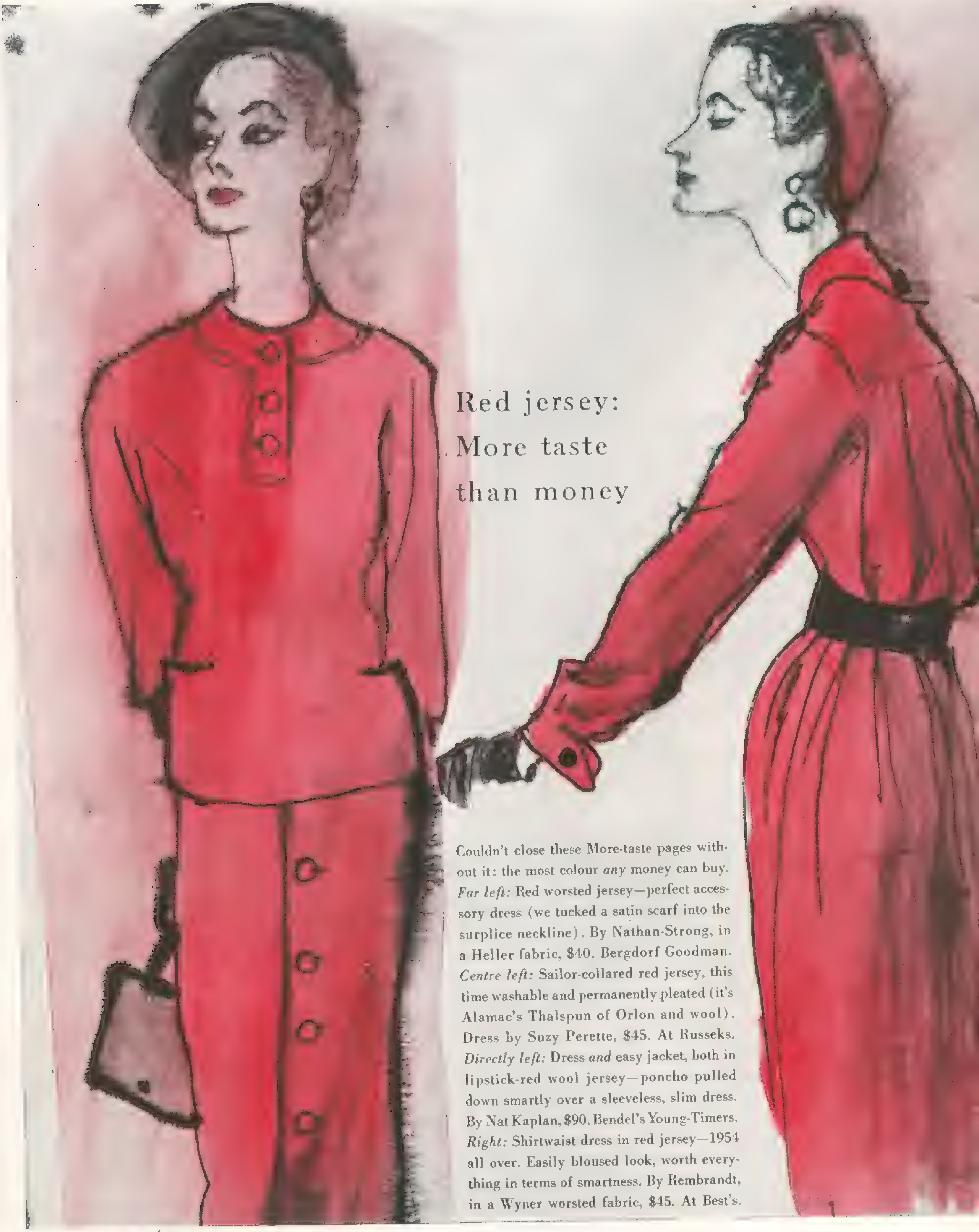
12

More-taste-than-money fashion: the beautiful blondes

At any price (and the tags here happen to make very pleasant reading), one of the most cosmetic fashions now arriving: late-day dresses in shimmering shades of blond. Most cosmetic way to wear them—under coats of rouge-red, black, hazel, with topaz jewels. *Facing page:* In a cool moonlit blond colour, a dinner-and-afterward dress of moire, the dinner hours taken care of by a little jacket of the same. The cut, as pretty as the blondness: high waist, criss-crossing straps. By Emma Domb, in Celanese acetate and cotton; $35. Best's; Sakowitz; The Broadway. *This page:* Sparkling blonde—a dress that's a beautiful new form of make-up for a little evening. Hundreds of them, in fact: this kind of simplicity takes a long time going out of style. By Cameo, in a peau de soie (half Avisco rayon); about $50. Best's; Hudson's; Joseph Magnin. Sandals with rhinestone-studded straps, by Mademoiselle at Lord & Taylor. *Sandalfoot stockings:* all, "Topaz Beauty" by Phoenix.

RUTLEDGE

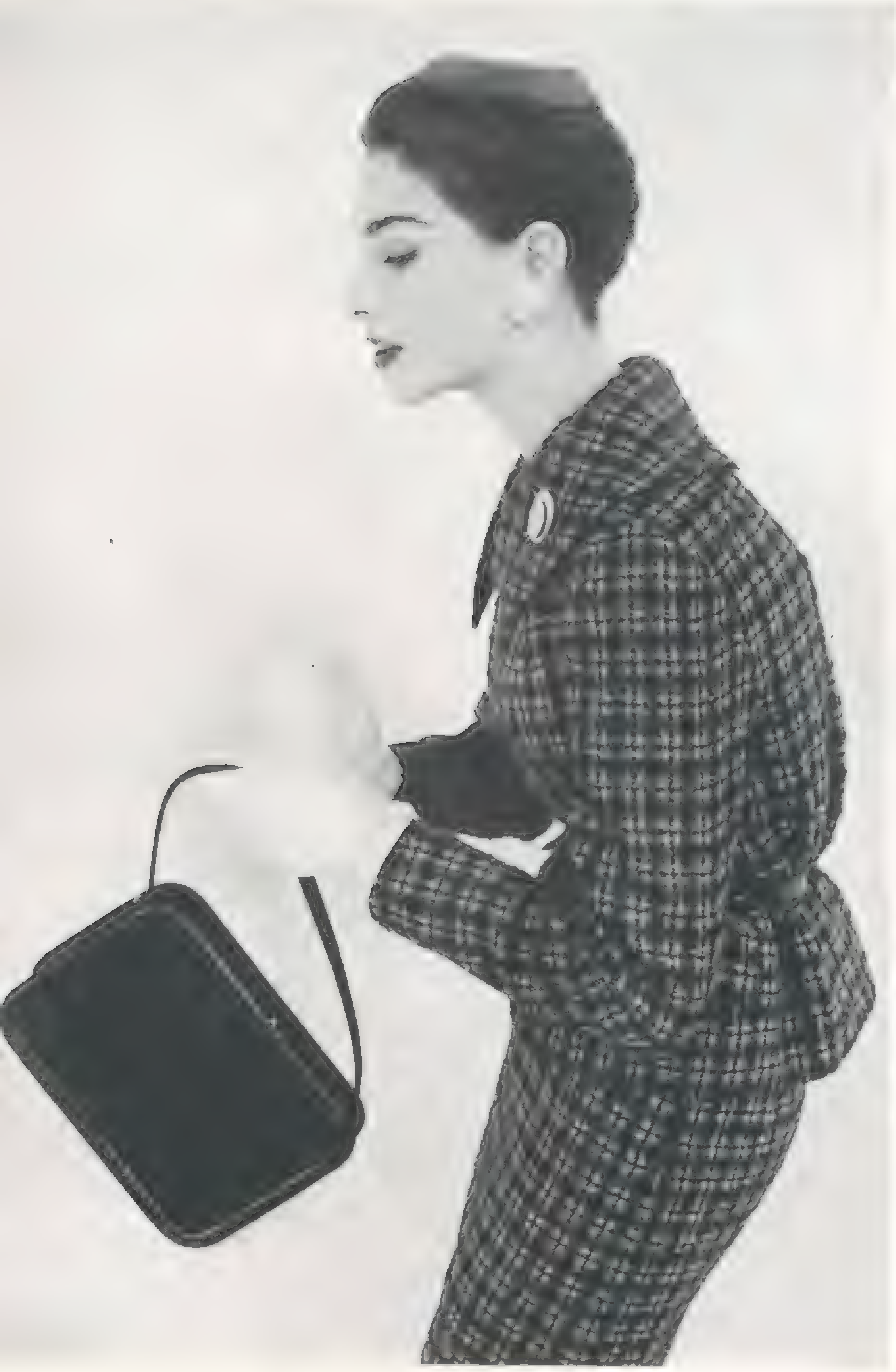


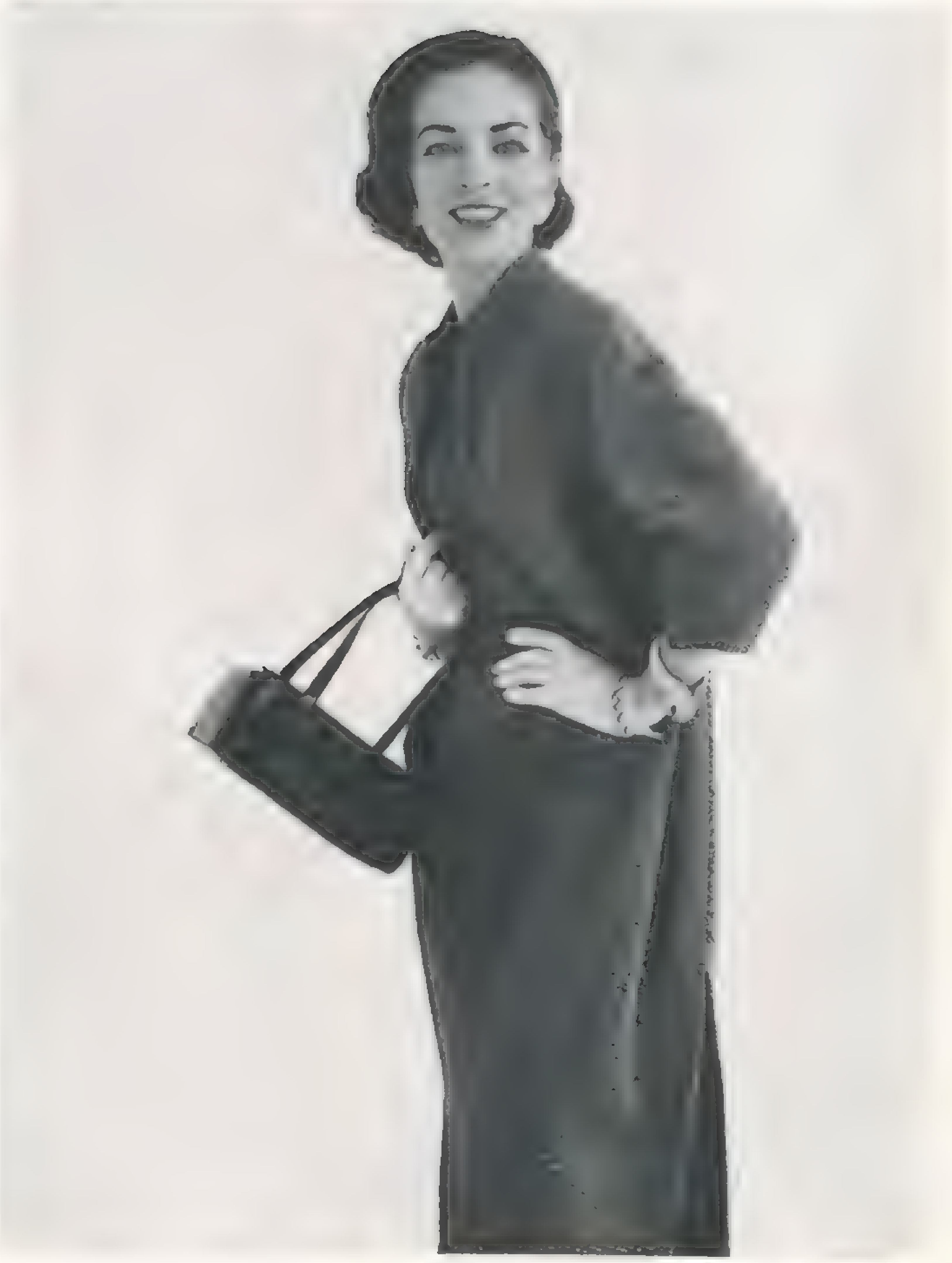


Red jersey: More taste than money

Couldn't close these More-taste pages without it: the most colour *any* money can buy. *Far left:* Red worsted jersey—perfect accessory dress (we tucked a satin scarf into the surplice neckline). By Nathan-Strong, in a Heller fabric, $40. Bergdorf Goodman. *Centre left:* Sailor-collared red jersey, this time washable and permanently pleated (it's Alamac's Thalspun of Orlon and wool). Dress by Suzy Perette, $45. At Russeks. *Directly left:* Dress *and* easy jacket, both in lipstick-red wool jersey—poncho pulled down smartly over a sleeveless, slim dress. By Nat Kaplan, $90. Bendel's Young-Timers. *Right:* Shirtwaist dress in red jersey—1954 all over. Easily bloused look, worth everything in terms of smartness. By Rembrandt, in a Wyner worsted fabric, $45. At Best's.

DRAWINGS BY BOUCHÉ

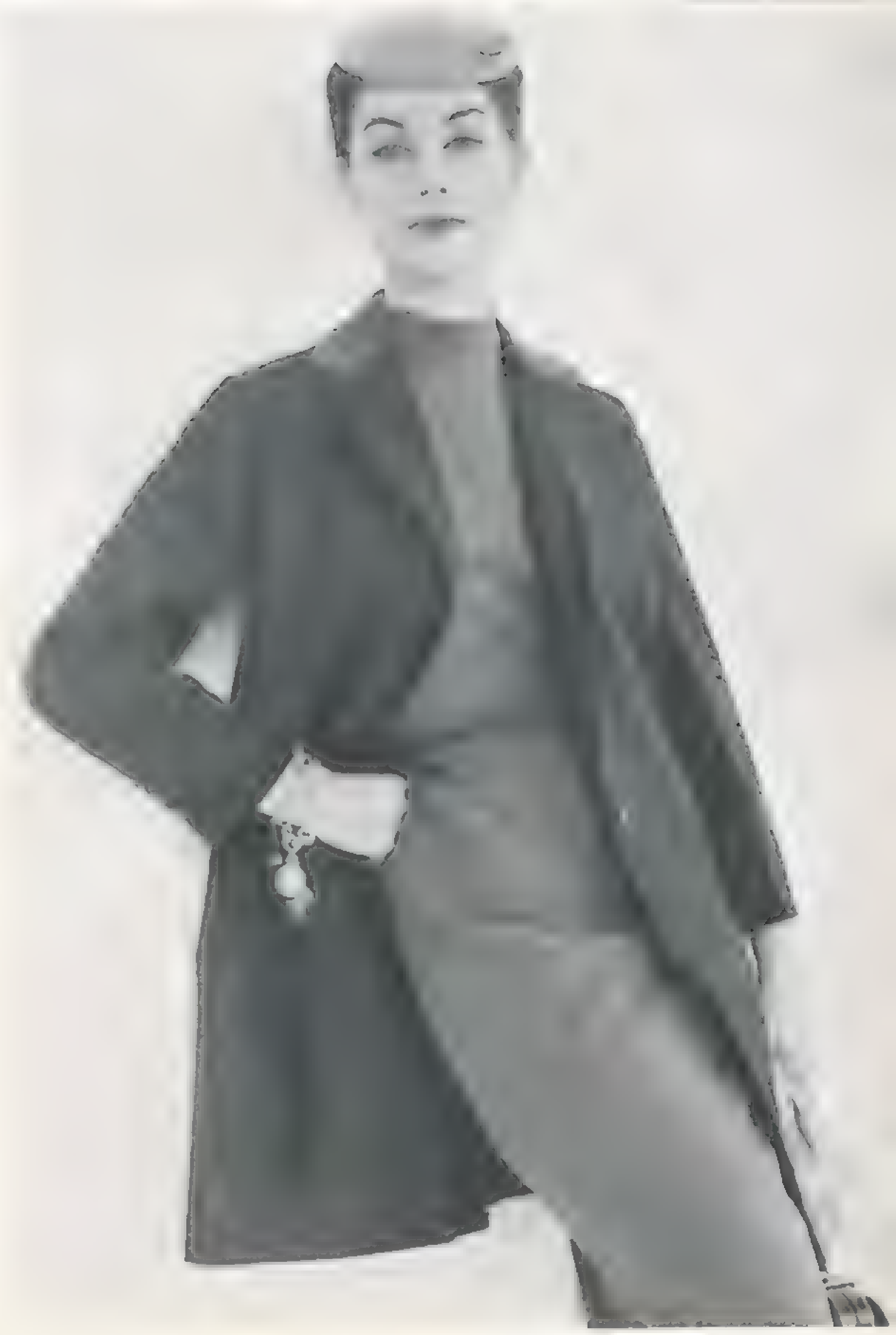


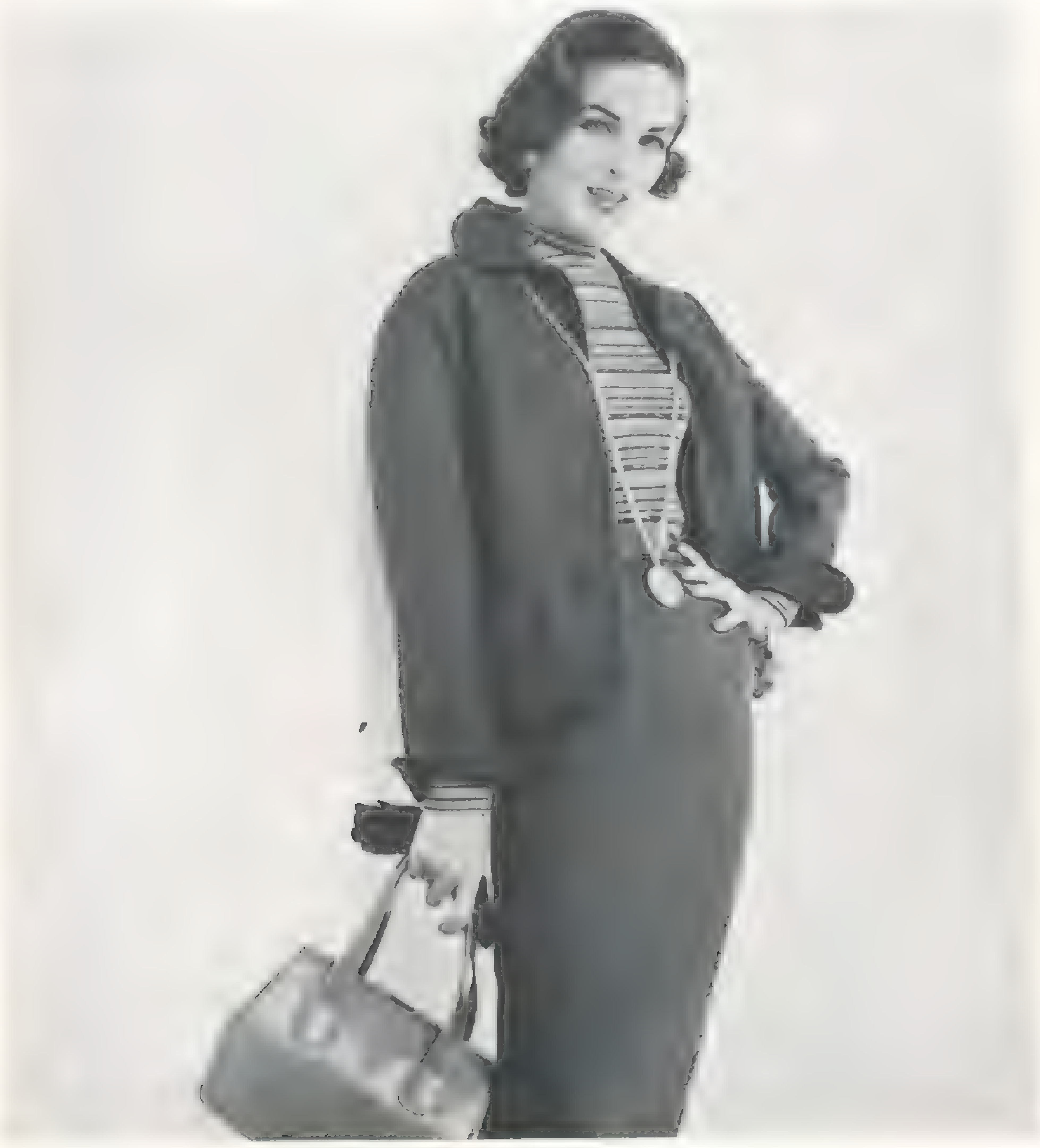


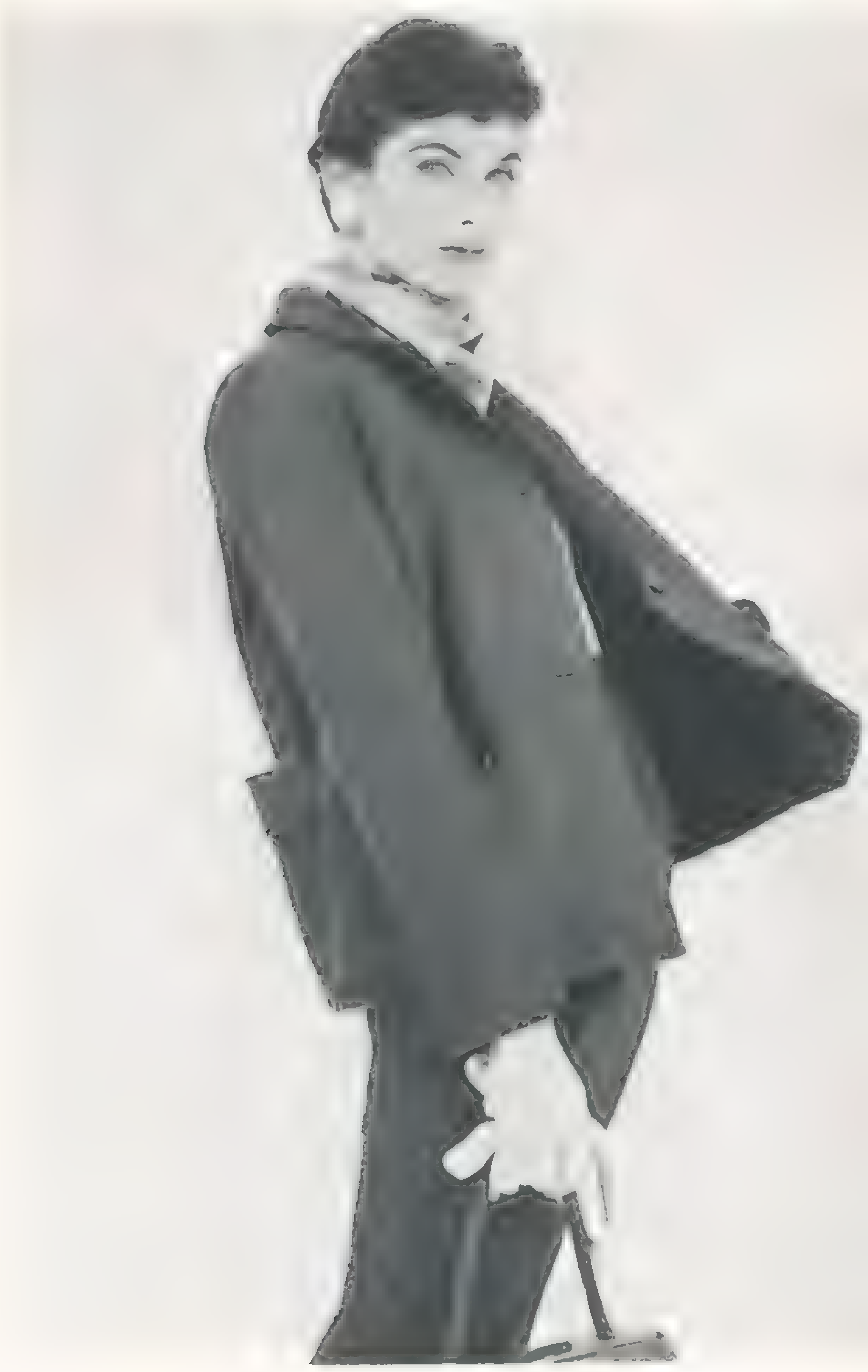
(BOMBRUNO BODI)

Autumn day news: tried on for size

These five costumes are all in junior sizes. They're cut to fit not a set of circumstances (these could be city or country), not a set of birthdays (age is quite beside the point), but rather, a set of proportions. Here, fashion news (the importance of tweed, the slim costume look, casual ease), made to fit junior-size figures. *Far left:* Black-and-white tweed suit, to wear belted or loose. For coming in town from the country, or vice versa. By Jaunty Junior; $55. At Bloomingdale's; Hutzler's. The earrings, by Marvella. *Left of centre:* A slim blue tweed coat over a slim short-sleeved blue jersey dress. Smart new choices: the shapes (slender, easy), the pairing of blues. The dress, in Wyner worsted jersey. Costume by Carlye; $85. At De Pinna; Younkers; D. H. Holmes.







Directly above: Brown flannel suit, the jacket lined in the same Security striped jersey that makes the blouse. Several careers mixed here successfully: the T-shirt life and look of the blouse, the jacket going out on its own. By Junior Sophisticates; $70. At Saks Fifth; Sakowitz. The Rolfs bag, also at Saks Fifth. *Right, above:* A striped men's-wear dress, a brown men's-wear coat, to wear with bright jewellery (other accessories—station wagon or typewriter). Dress, $30; coat in Milliken wool, $35. Costume by Jerry Greenwald. At Lord & Taylor; Joseph Magnin. *Right, below:* Men's-wear herringbone tweed suit—four words that define this autumn. The fur-lined jacket, a brisk boxy shape over a slim skirt and orange blouse—this, a very smart way to travel. By Judy 'n Jill; $100. At Lord & Taylor; Hudson's.

RECORDS FOR CHILDREN

By George Raymond Riemer

A certain brand of baby food prints the following italicized statement on its label: "Strained and Homogenized Baby Food *breaks up food cells . . . and reduces food fibres to minute particles. This food is easy to digest . . . bulk without coarse roughness. Just warm and serve.*" If you take out the word *food* and in every place put the word *music,* you have a paragraph that makes complete sense only on the jackets of certain children's records.

Children are allowed to graduate from strained food to chopped food. Before they're three they're ready for their first steak; by the time they're nine, they wear long trousers with real live adult money clinking in the pockets.

Unfortunately, music is not always allowed to keep up with this growth, because there is an infectious popular fallacy that children can not take music unless it is easy. Parents who show the most self-assured confidence in their children's ability at sports, scoutcraft, or acting, often show at the same time a pitiful lack of confidence when they're buying records. Their fear contaminates the shop manager, who passes it on to the manufacturer, who reacts by putting a large part of his recording and advertising budget into easy amusement records thereby infecting still more parents and record clerks.

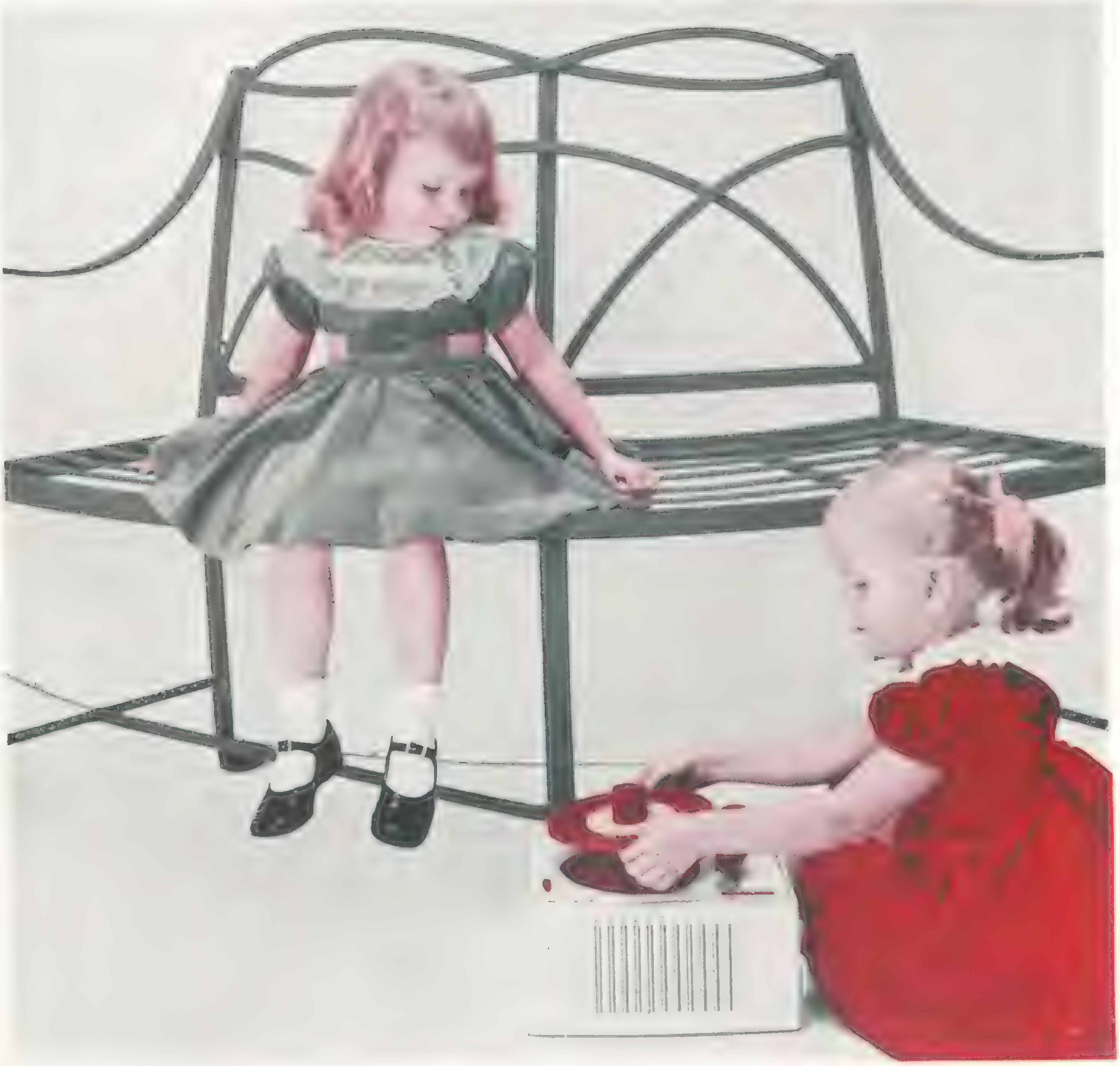
As a consequence of this ring of underestimation, we have children who are skillful and adroit enough to prepare and mount a rare stamp but are considered not gentle enough to handle long-playing records. We have children who can pronounce *disintegrator* or *Uranium P235* or *radioactivity,* but not *Mozart* or *Buxtehude* or *Haydn.*

This is certainly not to say that all amusement records are bad. "Gerald McBoing Boing" and "Woody Woodpecker and the Animal Crackers," produced by Capitol Records, are entertaining to children and adults alike, and almost all of the music-story records produced by Young People's Records and Children's Record Guild are intelligently designed and commendable. RCA Victor has four Ludwig Bemelmans stories adapted by the author to music by Haydn, Rossini, Beethoven, and Schubert; it has four "Winnie the Pooh" stories wonderfully read by Jimmy Stewart; and it has "The Little Ballerina," two records and a book—one record and the book tell the story of a ballet dancer; the second record offers ballet music conducted by Leopold Stokowski.

A child beginning life has no taste whatsoever. He has an excuse for this, since he's had no experience. The melodies of "Old King Cole," the nursery rhyme, and "Old King Cole," the ballet suite by Ralph Vaughan Williams, both sound subtle to him. The rhythms of "L'Arlésienne Suites" by Bizet and those of "The Stars and Stripes Forever" by Sousa are equally complex but equally enjoyable. The harmony of "Sweet Adeline" sounds just as confusing as the harmonies in *The Messiah. (Continued on page 160)*

Velveteen for children . . . *for every little girl-child from three to twelve. It's the perfect party dress, the perfect pretty dress, and (pediatricians please note): it's the dress with enough light warmth. All by Celeste, in Merrimack velveteen. Altman; Hutzler's; Harzfeld's; D. H. Holmes. Today's popsicle concert: via well-tempered RCA Victor phonographs (Liberty Music Shops).*

. . . . from Winnie the Pooh to Bach

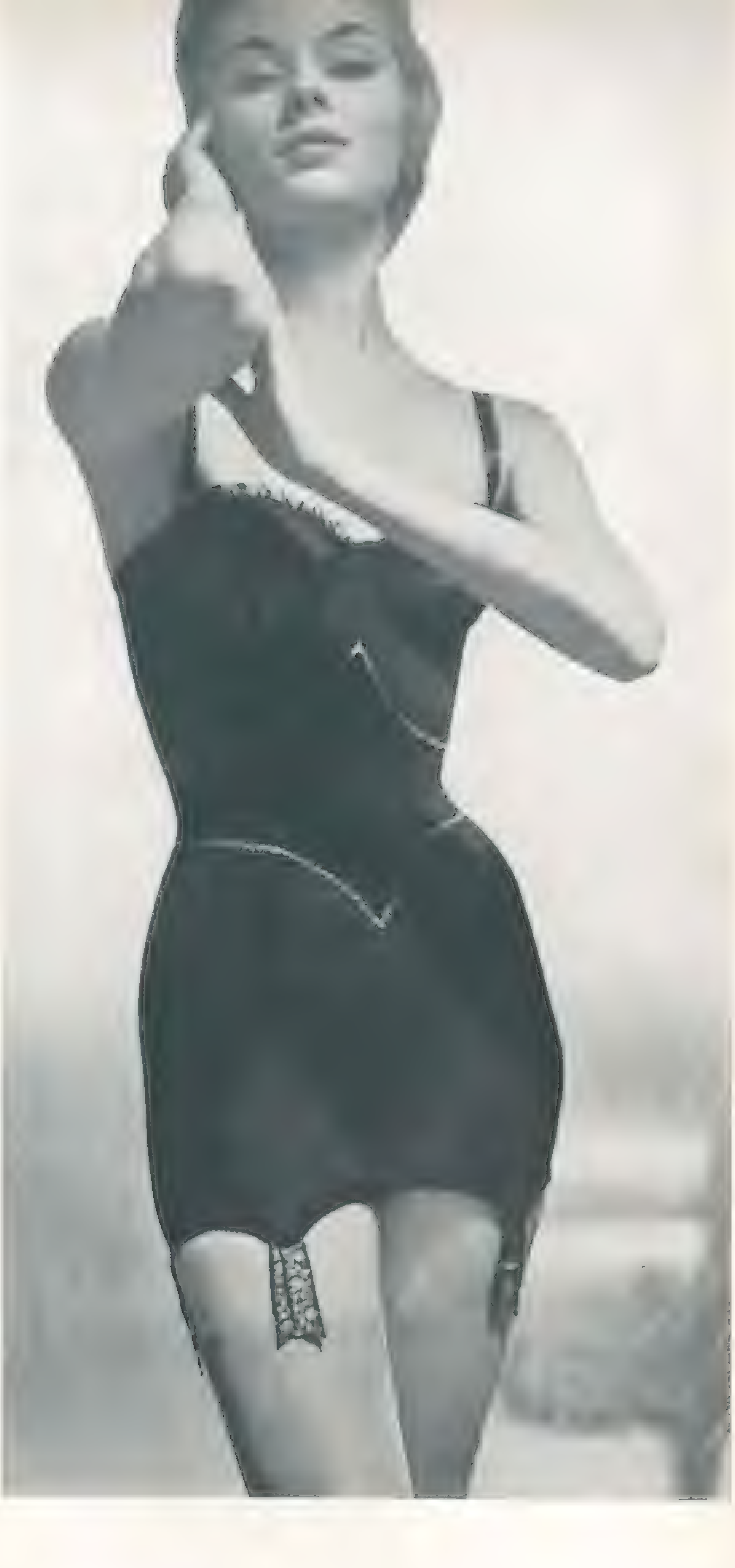


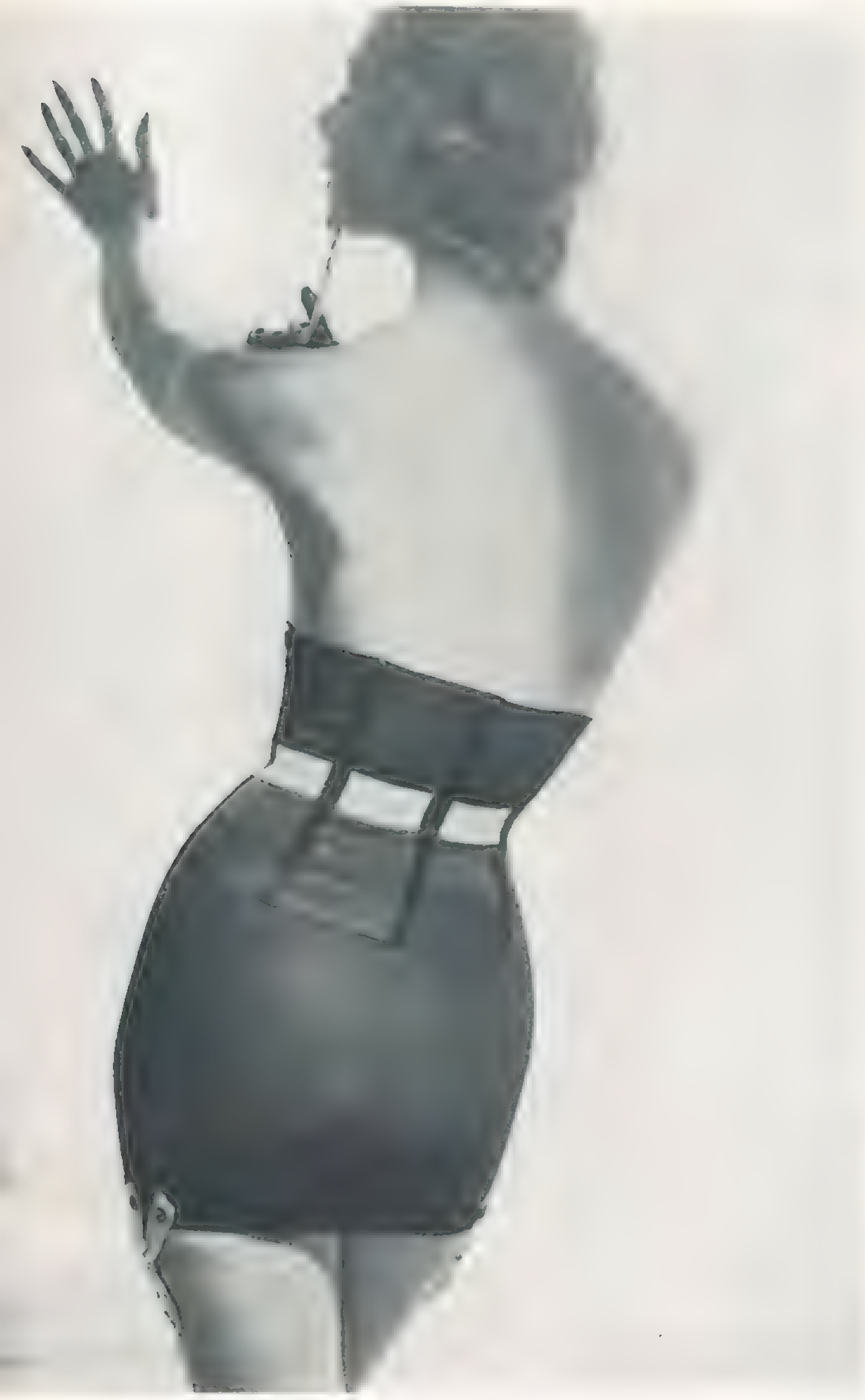
FRANCES MCLAUGHLIN

Far left: Party of four (four years, that is, and very beguiling). Program note here: black velveteen dress with white linen cuffs, a pretty notched collar. About $18. Above, centre: Theme with variations, small scale—pale-grey velveteen dress, pale-pink lace collar, pale-pink velvet sash that takes a big bow at the back. About $18. Above, right: Disc jockey, nursery network. The colour she wears: scarlet. The skirt is full, stiffened with stitching; the bodice corded; the collar tucked. About $15.

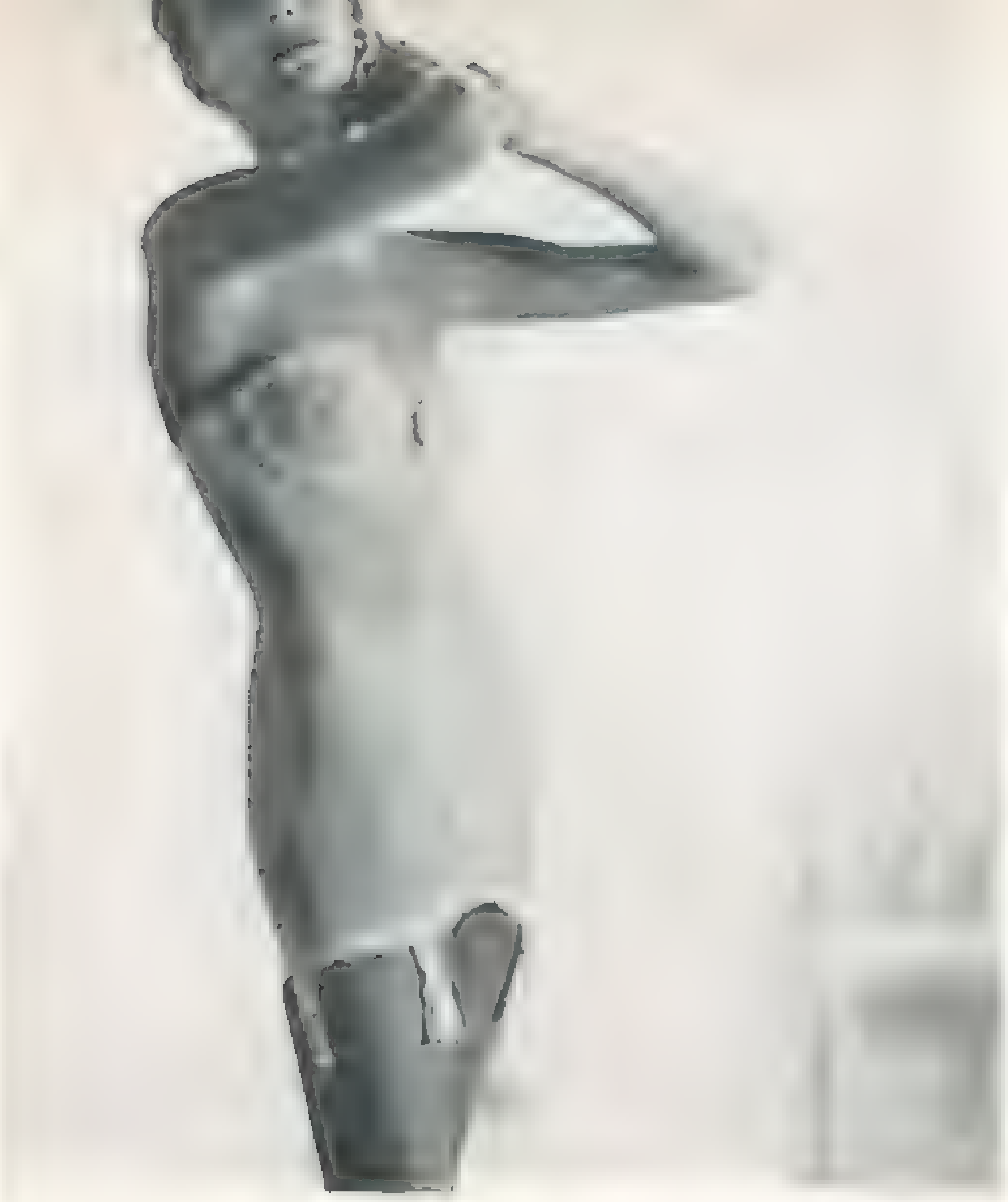
Undercurrents in fashion: newly gentle corsetry

In American fashion and in Paris fashion, this well-taken point: a close, smooth midriff line with scarcely a cinched-in waist in sight. The fitting-room implications of this gloved line? Gentle but thorough corsetry for a slender, natural torso line. *At right:* To underwrite the new look of smoothed-out ease, this pretty black all-in-one that controls entirely through nylon power net—no boning. By Warner's, $30. Lord & Taylor; Hudson's; L. S. Ayres. *Below:* A girdle built high enough to mould the midriff area (where it's boned). Black power net, blue ribbon. Scandale, by Tru Balance, $17. Lord & Taylor.

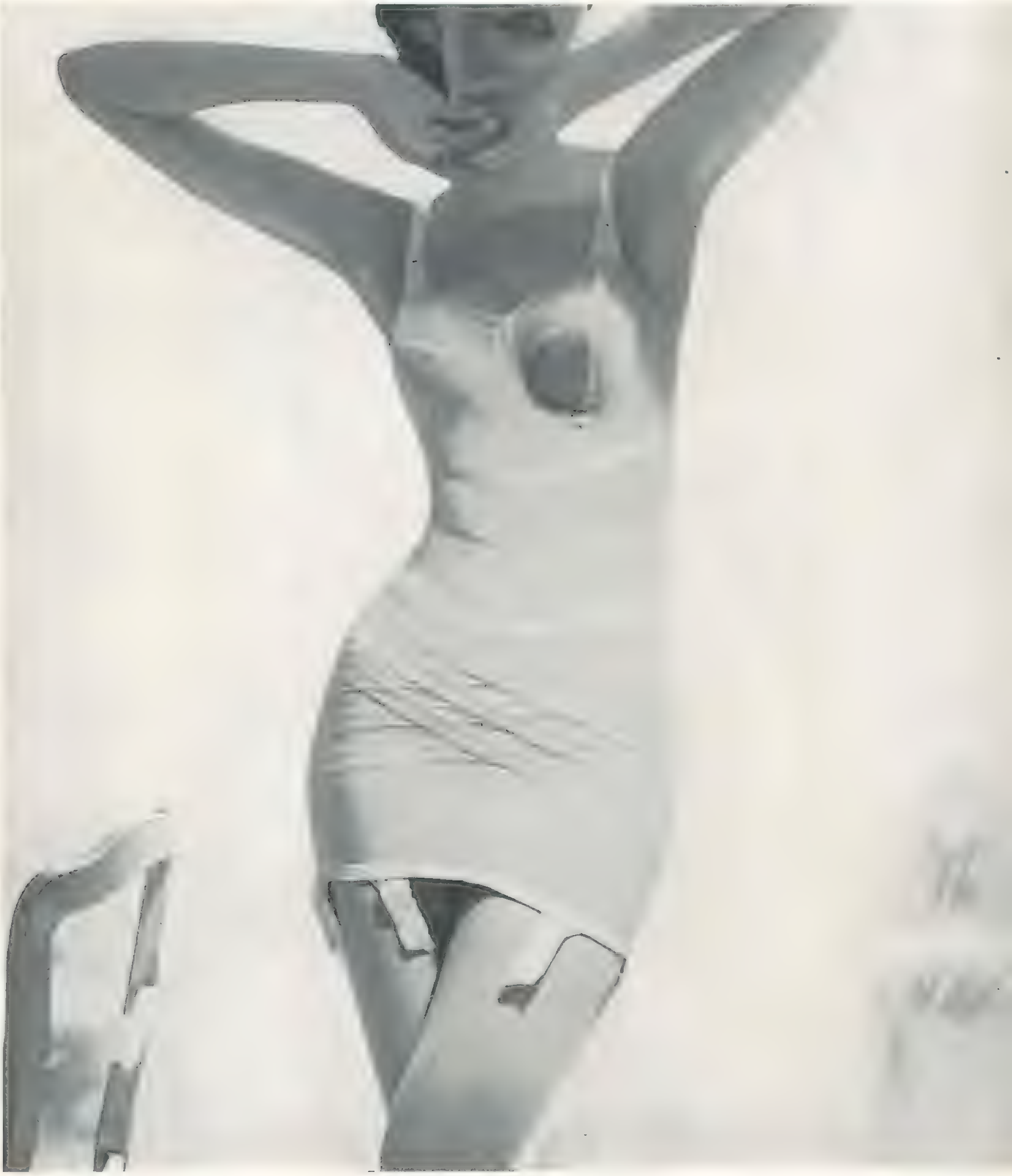




FRANCES MCLAUGHLIN



At left: What's needed this year: a softly-moulded torso line. And here's just that. The all-in-one is lightly-boned power net, elasticized satin. By Lily of France, $28. Bergdorf Goodman; Marshall Field. *Below:* As supple a line as one could find, with crisscross control through the hips and a soft bosom contour. No boning—just sheer power net. Designed by Dessès for Peter Pan, $23. Arnold Constable. News about the stockings here: on page 164.



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Lacy new lingerie list—topped by capes

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FRANCES MCLAUGHLIN

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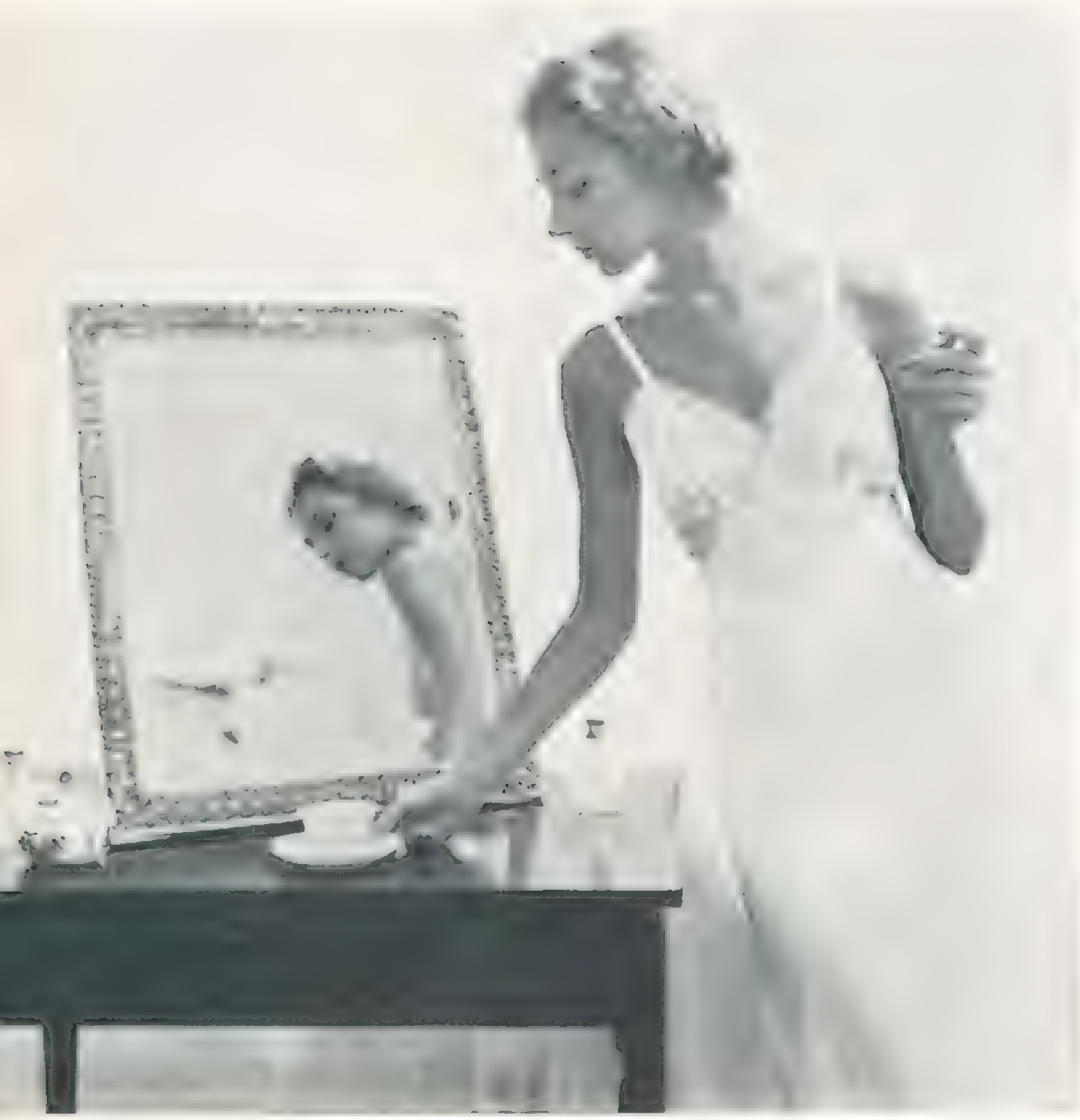

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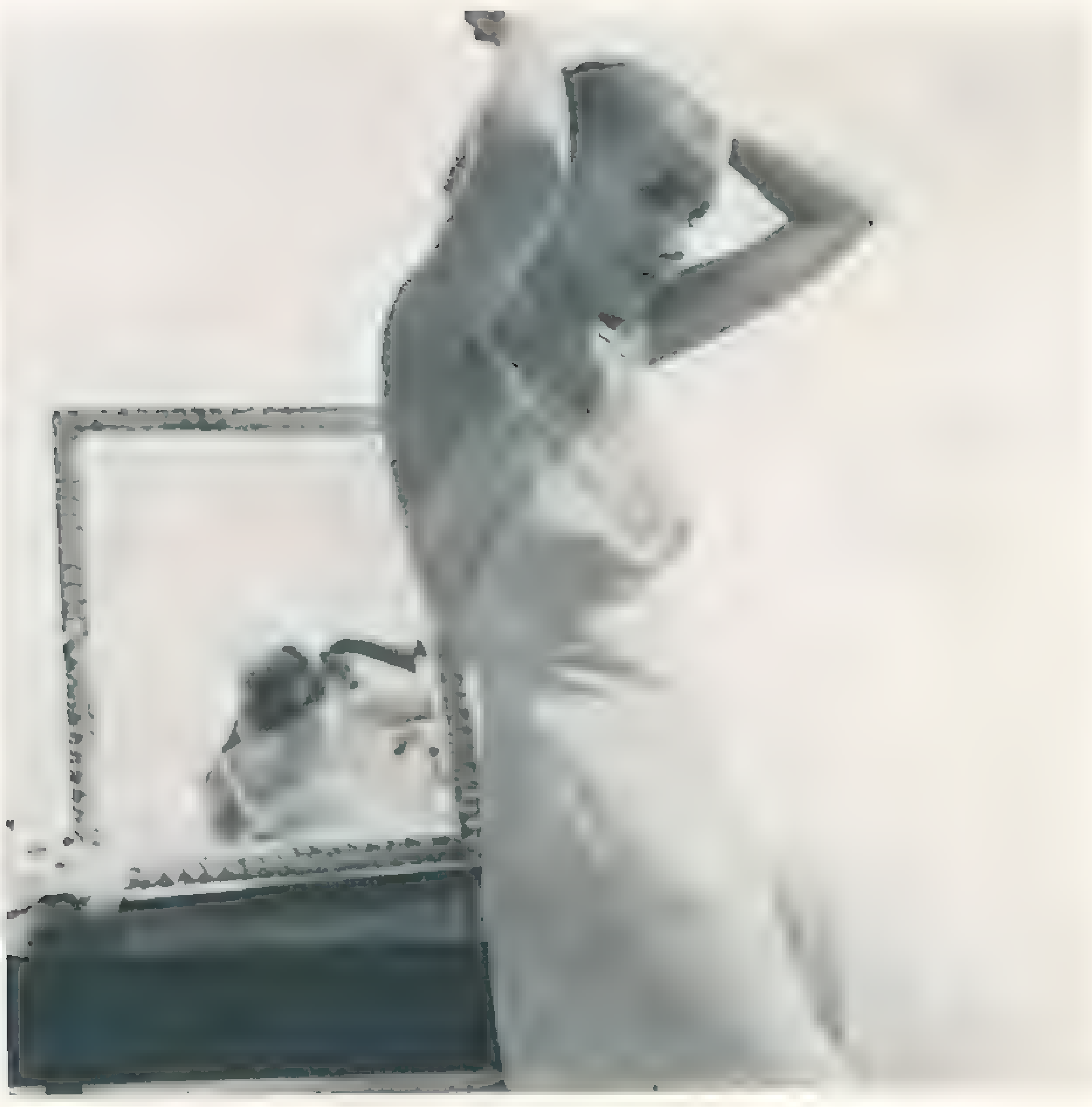

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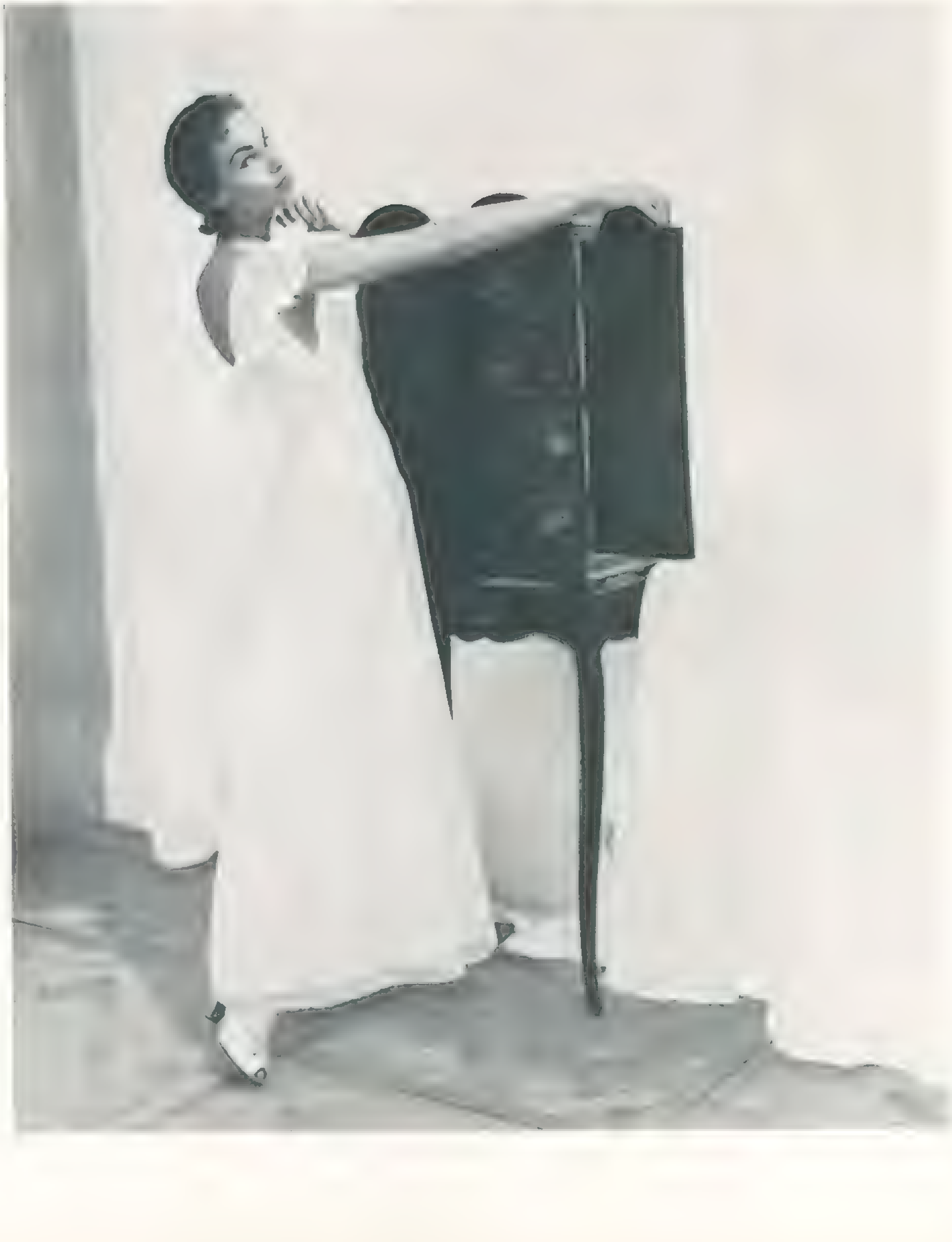
New lingerie climate: changed for the prettier, a delicious matter of pleats, ruffles . . . and capes. Here, five nightgowns, each with its cape; two slips; and everything here, nylon.
1. Fagoting, lace, and pleats, made into a pale-blue nightgown; $25. A new short peignoir; $25. By Van Raalte. Both at Altman.
2. White princesse nightgown, wide lace cape; $13. By Kayser. At Arnold Constable.
3. Empire atmosphere: ruffles, embroidery. Pink, sashed in blue. Nightgown, $20; peignoir, $30; each, caped. By Kickernick. Best's.
4. Slim and pink as a marble column, even to its fluted base. The peignoir has triple-capelet sleeves; $17. Double-flounced nightgown, $15. By Sans Souci. At Milgrim.
5. White slip, its surplice bodice of malines nylon lace; tulle hemline. Body by Fischer, and beautiful; $15. At Saks Fifth Avenue.
6. Pink slip: pretty as anything that'll go over it. Sheer bodice, hemline banded in Valenciennes lace. By Fischer; $13. At Saks Fifth.
7. This nightgown's collar: the merest flutter of a capelet. The skirt, two sheer white layers. By Fischer; $30. Saks Fifth Avenue.



7

A French chef in your kitchen ?

BY HELEN BRYSON

EDITOR'S NOTE: *Mrs. George Bryson is an attractive woman who is also a superb cook. She travels widely, always keeping an eye out for ideas to try in her own kitchen at New Milford, Connecticut. Mrs. Bryson's approach to cooking is relaxed; she can cook and serve, without help, a* cordon bleu *dinner for six with none of those flushed disappearances and reappearances that some hostess-cooks find unavoidable. She feels that almost any woman can do as well, no matter how limited her time (or funds), by planning carefully, organizing time intelligently, and using short cuts wherever possible without sacrificing the flavour of the final dish. Lately, Mrs. Bryson has been teaching her soon-to-be-married daughter how to duplicate some of her own splendid meals, with less expenditure of time and money. Here, she describes the planning and cooking of one of the dinners, thus adapted—with shopping list and time schedule.*

KAREN RADKAI

Mrs. George Bryson in her kitchen

By following the detailed plan and using the short cuts (such as packaged foods and prepared mixes), a memorable and delicious meal can be produced with a minimum of time and expense, and with only a basic knowledge of cooking. The menu consists of:

OYSTER SOUFFLÉ
CONSOMMÉ SOUBRETTE
FILET DE BŒUF EN CROÛTE, MUSHROOM SAUCE
TOSSED GREEN SALAD, HOT FRENCH BREAD
SERVED WITH ASSORTED CHEESES
STRAWBERRIES À LA LIQUEUR
COFFEE

As the *filet de bœuf* is rather expensive. I make, for budget reasons, just one change in the menu, substituting ground sirloin or top round beef for the *filet*. The ground beef forms a loaf, rare in the middle, which slices in the same way as the *filet*, and closely approximates its flavour and texture. With this dinner, when the *bœuf en croûte* is being served, I like to give my guests a French wine, perhaps a *vin rosé* (inexpensive and mild), well chilled.

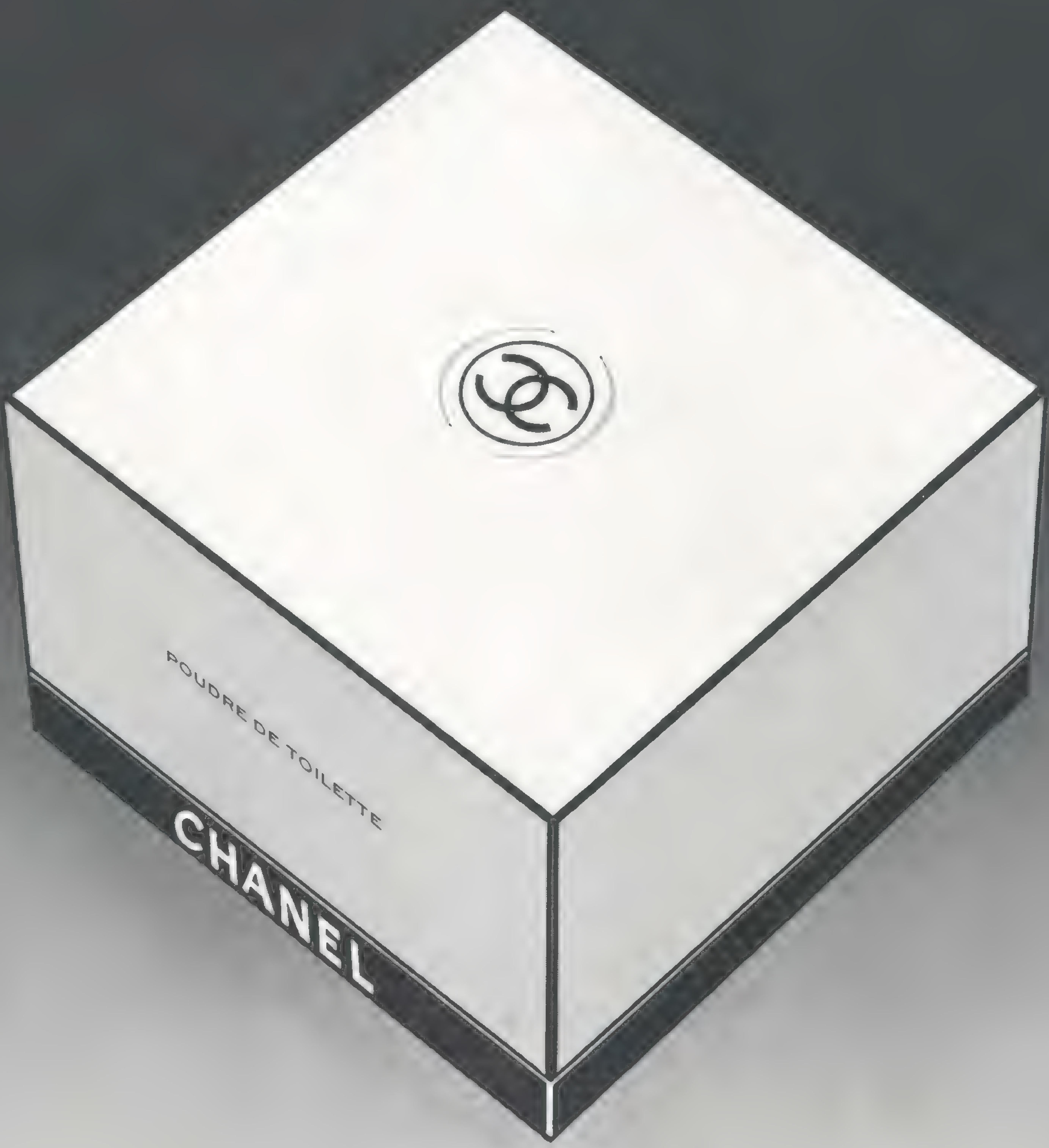
Now for the work timetable. The day before the dinner, order or shop for the following, which will serve six. (Note: Many of these items you will have on hand, as they are everyday staples.)

1 package frozen oysters
1 can Sardi's Jiffy White Sauce
½ doz. eggs
2 cans Robertson's plain chicken broth
1 small can shrimp
1 small can peas
1½ lbs. ground top round beef
1 small can liver *pâté*
1 box piecrust mix
3 strips bacon
1 can cream of mushroom soup
1 small bottle ketchup
1 head lettuce
1 escarole
1 cucumber
1 bunch spring onions or chives
1 bunch parsley for garnish
1 bottle Kraft French dressing flavoured with garlic
1 loaf French bread
¼ lb. butter
Small piece blue cheese
Small piece Camembert
Any other favourite cheese
1 package frozen strawberries
1 box Jell-O Instant Vanilla Pudding
1 jar instant coffee
1 bottle *vin rosé*

You will also need ¼ bottle very good brandy.

On the day before the dinner, you can get a headstart on preparing it, by doing the following things:

1. Make the piecrust for the beef, mixing as directed on the box. Wrap in waxed paper and store in the icebox.
2. Defrost the strawberries and drain well; then pour two tablespoonfuls of brandy over them, cover, and store in the icebox.
3. Wash and dry the salad greens, and cut them in pieces. Chop the onions or chives and slice the cucumber and add to the greens, then put all together in a transparent bag to chill.
4. Chop finely enough of the canned shrimp to make six tablespoonfuls in all, and put in a covered dish in the icebox. You might also open the canned peas now and have them ready in the icebox to save an extra step at the last minute.
5. Mix the chopped meat with salt and pepper to taste, and pat into a loaf shape. With a sharp knife, partially cut the meat into six slices, but *(Continued on page 163)*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SIXTH SENSE

(Continued from page 117)

catch but which we can record on man-made instruments.

My husband, Floyd Odlum, as a hobby, had made quite a study of psychic phenomena over the years. He has a degree of intuitive ability himself, but, unlike me, has been careful never to play a hunch unless its truth is strongly indicated statistically and from every other known angle, and even then he says, in the words of Kipling, one is likely to be wrong.

Years ago we had a neighbouring rancher with a reputation as a sort of non-professional medium. One night, this woman did what I considered a poor job of automatic writing and when she went home, I declared to Floyd that as pure showmanship I could provide a better exhibition myself. I like to act things out, so I got a tablet and paper and pencil and had my eyes bandaged with a handkerchief. I put the point of the pencil on the paper and for a moment held it still to impress Floyd properly before starting my act. Suddenly I started writing uncontrollably; my fingers broke the pencil in two and flung it into the air. I pulled the blindfold off, completely shocked. After composure returned, I tried again and once more the same thing happened. That was enough for one night, but the next evening we went at it again and successfully. I would write on and on but it was in a scrawling hand and we needed larger rolls of wrapping paper to keep up with it. That automatic writing kept up at secret sessions between my husband and myself for several years but, after Amelia Earhart died, I stopped it and all allied activities for several reasons. Mind you, I am not saying or even indicating that the pencil was under control of any force beyond the grave or needed any force except my own mind and body functioning together with some unusual end products.

Also Floyd, almost at will, could carry on a conversation with me while I was asleep. These conversations became so animated at times that I would get up, open my eyes, move about and do odd jobs. Often I would make hot milk toast. Once I took a speck of dust out of Floyd's eye. And on one occasion I wrote a short poem—my first and last attempt at verse—which Floyd said had merit. On request I would tell him accurately whether I had awakened or was still asleep. I never remembered these nocturnal episodes but Floyd gave me top rating for logic, consistency, memory, and the ability to read his thoughts. He says he has in fact seen a dream walking.

I once made a trip from New York to California with Amelia Earhart in the Lockheed Electra which she used on her last flight. We were weathered in on the way and the trip took six days which gave much time for conversation. I found that Amelia was following interestedly the work in the extrasensory field being done at Duke University, and I told her a little bit about some of my own experiences. Shortly afterwards, she came down to the ranch for a few days' rest. The first night there, we heard that a passenger plane had disappeared en route from Los Angeles to Salt Lake City and Amelia asked me to try to locate it. We sat together for about two hours during which I gave names of various mountain peaks and the locations of roads and transmission lines and even of a pile of telephone poles up in the mountains near Salt Lake City. I also gave the location of the plane. Because neither of us knew that area, Amelia called Paul Mantz in Los Angeles and asked him to verify names and locations on an air map and call us back. He called back with complete verification. Amelia, thoroughly excited by that time, dashed back to Los Angeles by car through the night and took off for Salt Lake in her plane at daybreak. She searched the area for three days and verified all my descriptions but found no wreckage of the transport and gave up. Next spring, when the snow on the mountain had melted, the wreckage of that plane was found within two miles of where, on the night it went down, I said it was.

A few weeks later, Amelia called me from Los Angeles with the news that a transport airliner en route to Los Angeles had gone down somewhere on the last leg of the flight. Would I try and give her the location? Within an hour, I called her back, told her exactly where the plane was, which way it was pointing down the mountainside and the condition of the occupants as between the dead, the injured, and the safe. The plane was located promptly just where I said it would be; all my information proved correct. Only a few of my closest friends have ever heard this story or indeed any part of what is found in this chapter.

By this time Amelia was convinced that if we practised together, I could locate her should she be forced down on her proposed round-the-world flight. So on one of her trips across the continent, she agreed to keep a record every hour on the hour as to where she was and I agreed to do likewise with respect to her location so we could compare notes. But I became engaged in some cosmetic problem and forgot until Floyd jacked up my memory on the third day. I then told Floyd what Amelia had been doing that day and he sent the report on to her. It was that she (and her husband, George Putnam, who was with her) had landed the night before at Blackwell, Oklahoma; that it was fifty miles off their course because they had become confused by weather and radio; that they took off at nine o'clock in the morning for Los Angeles but stopped in Winslow, Arizona, for fueling.

George Putnam wrote back that I had certainly made a bad miss that time. He said that while they did stop at Blackwell overnight, it was not because they were lost; that they took off at seven o'clock and not nine o'clock but that I did hit it right in saying that they stopped at Winslow for gas. George Putnam really confirmed the case. I didn't know what part of the country they were in at the time and had never heard the

(Continued on page 158)

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SIXTH SENSE

(Continued from page 156)

name Blackwell; seven o'clock their time was nine o'clock my New York time; and whether one is lost or not is more or less a state of mind as to which pilots can differ. A favourite expression of the old-time barnstorming pilots used to be: "I ain't lost but I don't know where I'm at."

I never was too fond of George Putnam and that critical letter did not help matters—but I loved Amelia with a deep, true, and loyal affection. She was a great flyer and an even greater woman. We were close friends and she spent most of the few months before her last flight at my ranch, resting, building up strength in the swimming pool and on horseback, and making preparations. We helped her finance the flight which she planned westward and when she crashed on the take-off in Hawaii, we helped her again to get the plane in shape for her flight eastward, which ended in disaster. One of my prized possessions is a small silk American flag she gave me just before she took off. It bears a message to me. She carried it on several of her previous overwater flights. Her book, *Last Flight*, written in part by herself before her flight and in part after her death from notes she had made en route, was dedicated to Floyd.

I had plenty of "hunches" about that flight and none of them was on the optimistic side. Before Amelia left, I gave her a bright-coloured kite I had used in the London-Australia race in 1934 to mark my location in case I was forced down. I also got her a set of fishhooks and lines and one of those knives with a blade for almost every conceivable purpose. While she was in San Francisco on a preliminary flight, I was driving Floyd to Palm Springs from the ranch one Sunday afternoon and remarked suddenly that a fire had started in one of the engines of her plane but it was being put out without serious damage. The story of that fire was broadcast on the radio later that day and appeared in the following morning's paper.

With all this ability and preliminary work with Amelia, why didn't I locate her when she went down? The answer is that I did, or at least I think I did, but can never prove it one way or the other, and besides it was all to no purpose. George Putnam was in my apartment in Los Angeles almost as soon as he could get there after the news of her non-arrival at Howland Island. He was extremely excited and called on me for the kind of help Amelia thought I might be able to give. I told him where Amelia had gone down, that with the ditching of the plane Mr. Noonan, the navigator, had fractured his skull against the bulkhead in the navigator's compartment and was unconscious, but that Amelia was alive and the plane was floating in a certain area. I named a boat called the *Itasca* which I had never heard of at the time, as a boat that was nearby, and I also named another Japanese fishing vessel in that area, the name of which I now forget. I begged Putnam to keep my name out of it all but to get planes and ships out to the designated area. Navy planes and ships in abundance combed that area but found no trace. I followed the course of her drifting for two days. It was always in the area being well combed. On the third day, I went to the Cathedral and lit candles for Amelia's soul, which I then knew had taken off on its own long flight. I was frustrated and emotionally overcome. If my strange ability was worth anything it should have saved Amelia. Only the urging of Floyd ever prompted me to try my hand at this sort of thing again and he hasn't urged me for several years for he knows it upsets me.

Once Floyd came home from the office and I told him an associate of his by the name of Parker Toms had just died in San Francisco. Floyd got the news by phone several hours later.

On another occasion while in New York I told him about a girl living in Hemet, California, who was sick and in trouble and wanted to come and see me at the ranch. I gave many details but could only give the girl's nickname. The next day a letter arrived from that girl, who was hardly an acquaintance of mine. The letter gave word for word what I had said the day before. Peculiarly enough, and probably importantly from the standpoint of an understanding of the strange "coincidence," it had only her nickname as signature and I had to check with mutual friends to get her real name.

What manner of ability this is, I don't know. Certainly, some of it is pure thought transmission, as proved by one experience.

Floyd and I were on our cruiser houseboat one Sunday afternoon, cruising down Long Island Sound and into the East River for a docking. I was tired and had fallen asleep in his lap. It was one of those emotional sleeps and he was worried about getting me off the boat so began trying to talk me awake. He said I should wake up because we would soon be at the dock. My reply was that we were not yet through Hell Gate and we still had plenty of time. He asked me if I could tell him when we would come exactly under the Fifty-ninth Street Bridge and I replied that certainly I could—and I did. Mind you, my eyes were closed this time. He then put two fingers up behind my back and asked me how many he had up. I told him the correct answer. He tried two or three more combinations, always with the correct answer from me. He then put up four and changed to two. My answer was four and when he said I was wrong and he had only had two fingers up, my reply was that he should not change his mind. That, perhaps, is the key to a lot of what I have told above. I was reading his mind.

Mabel Willebrandt was in on a number of these little episodes with me. One night in 1936, at her farmhouse in Maryland, I tried, mostly for her entertainment, to get something by way of forecast. It was to the effect that I would have a fire in the air that summer and would also

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SIXTH SENSE

(Continued from page 158)

have a bad plane crash. But I was unable to say whether or not I would be killed. The fact that I couldn't answer that led me to believe that my number was coming up and that Providence was just being kind in keeping the information from me. But it did not change my flying plans. I did have the fire and I did have the crash, but I was not killed and am here to tell this tale, which Mabel Willebrandt can verify.

One night while I was sitting in my room in Los Angeles with my friend and business associate, Genevieve Crowley, and Floyd was in New York, I told her I could tell every place he had been and everything he had been doing that evening. I told his activities to her and she wrote them down. Then I called Floyd for verification. He had gone to the Plaza Hotel to attend a large dinner party and had returned to the apartment at twelve minutes past eleven o'clock. He knew the time because he put on the light in the living room to look at the clock. He then went to the bedroom to call me but could not get through so he took a bath, read a short magazine story, and was getting ready to call me again when my call got through to him. It all proved correct in every detail. On another occasion, Floyd had gone to Choate School on a Saturday to visit his son. He was due back for dinner. At dinnertime I asked my secretary to dine with me, stating as the reason that Floyd had stopped at the hotel in Stamford for dinner and, in fact, would open the apartment door at precisely ten-eighteen. All this happened as I foretold. I guess some part of that can not be mind reading but certainly it isn't "spooks."

For several years, we kept a record of all these sessions, properly dated and sealed. Some were in our house in Connecticut, some in our apartment in New York, and some at the ranch. These sessions covered a wide range of subjects such as a description of life after bodily death, the start of the war with Japan and what its end would be, the treachery of Soviet Russia, and many things dealing with personal lives. Many forecasts were later verified by the course of events.

Floyd believes everyone has an inherent ability along the general lines which I have discussed—an ability which has perhaps been pretty well lost over the centuries through non-use because it seems to have been quite common in ancient times, while even today tribes have a way of communicating important information to each other mentally over a space of miles. He remarks that if it could be developed again, it would make minor by comparison all the modern scientific advances I have referred to above and which are perhaps somewhat akin in nature. He has discussed the subject with outstanding neurologists, psychiatrists, and scientists. He has many learned books on the subject and at one time sat with a carefully selected group to check an outstanding medium who seemed to have an honest reputation. The results, under controlled test conditions, were truly remarkable, but Floyd concluded that in the study of such phenomena there was nothing but a circle within which one would go round and round, usually with crackpots as companions, so gave it up even as a hobby.

So far as I am concerned, I continue to a degree to follow my hunches as such and to let the rest of it go by the boards in favour of a good sleep and a good day's work, flying or golfing, the next day. As for Floyd, he won't follow these hunches of mine, much less his own, saying it would be like hiring an erudite theoretical economist to tell him what is going to happen in the business world. He says they seem so right, in their reasoning backed by statistics that they warp one's own hardheaded experienced judgment. Usually, he says, they are so wrong in retrospect.

So for me—except for so-called hunches—the world of seeing, hearing, and forecasting without the help of the five senses, as we know them, has been laid aside. I have reported a bit of ancient, personal history and nothing more. But when I get to Heaven, if there is any way to come back, I am going to tickle Floyd's foot so hard and in such a way that he will know it is I and that I am still having fun.

While my intuition seldom fails me, there may be a wide difference between this intuition of mine and what is usually referred to as a sixth sense and even a wider difference between so-called sixth sense and the common or garden variety of hunches. Every inveterate gambler plays hunches and usually goes broke, so let the reader beware. Much is still to be learned about our powers in the extrasensory field but it seems to me best for most people to let those studies remain for the time being with the expert scientists who have already seen the glimmer of a great light which perhaps can brighten the pathway of man's future. Somewhere in this field may be found the scientific key to proof of man's survival.

Survival is a certainty, I believe. Therefore death is not something to be feared. I do not fear it. Dying is easy. It is living that becomes difficult at times. I do not feel sorry for a person who has passed on but if that person has been close to me I am sad about my own loneliness. I miss the departed friend but am not missed. Dying is as natural a step in a process of progression as being born or eating or falling asleep. I may have had a delightful day on the golf course or an unfinished piece of work at the end of the day, causing me at bedtime to wish that the day had been longer, but I don't yearn to sit up all night for this reason. In the same way I might wish to carry on a trifle longer with my present body and mind as a team to finish something immediate which can be helpful to others or interesting. But it would only be for a moment. I would be more likely to wish for a longer breathing period for an Eisenhower or an Einstein. But nature works effectively in another way than by extension of bodily life of a particular person.

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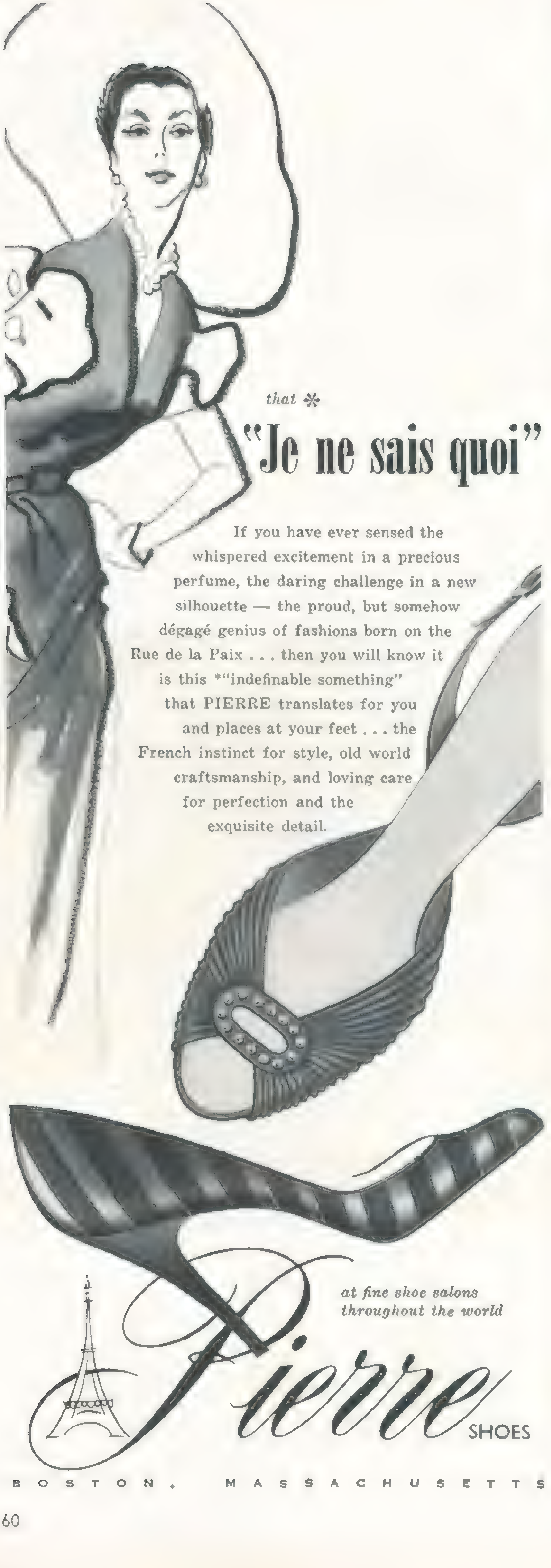

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RECORDS FOR CHILDREN

(Continued from page 148)

For children during their earliest listening years while the habits of taste are forming, it is hard to find better music than folk songs. And these simple songs are the fibres of larger-sized music, of symphonies, oratorios, and operas. Composers from Haydn to Bartók, composers before them and since them have all taken ideas from folk music. Among the best of the artists performing such music are Burl Ives, Charity Bailey, and Pete Seeger. All three have a wonderful quality of immediacy and warmth in their voices and from tones and sounds alone, without understanding words, a child soon learns to tell the difference between love, fear, anger, and happiness.

Burl Ives has recorded for both Decca and Columbia. He has one record of hymns, one called "Women," and at least eight good records of folk and country songs. Charity Bailey has recorded "Playtime Songs" and "Look at Michie Banjo" for Young People's Records, "Music Time" for Folkways, and appears with Pete Seeger, Cisco Houston, and others in "Songs to Grow On—School Days."

The qualities of affection and immediacy can be felt also in certain instrumental and orchestral recordings as, for example, those made by Andrés Segovia. Segovia plays the classic guitar with a most refined touch and with magnificent feeling. His best records for Decca are those containing the music of Albéniz and Granados and the set of compositions called "Recital." Ralph Kirkpatrick plays the harpsichord with a meditative touch, with a true sense of pause, and with reverence for time. Especially recommendable from among Kirkpatrick's many records are Bach's "Overture in the French Manner" and his "Concerto in the Italian Style," both on one Haydn Society record.

Haydn's *Mercury* symphony, also recorded by the Haydn Society, is a fine example of affection and sympathy expressed by a chamber orchestra. And the same feeling expressed by a large orchestra is revealed in the Weingartner interpretation of Beethoven's *Seventh* symphony.

The performance and recording of Humperdinck's *Hänsel and Gretel* carries with it a tautness and respect that seem to come from special faith in fairy tales. In the Angel Records album of this opera there is a handsome booklet which allows children to have visual contact with the story and music. Since speech is melodic and rhythmic, talk and music are associated in children's minds from the beginning. Children are especially prepared, therefore, for music that has a story whether that story is an integral part of the music, as in *Hänsel and Gretel*, or whether we must add it ourselves as with "Petrouchka," "Swan Lake," and "Sleeping Beauty," or "The Nutcracker Suite." Two others in this category are the symphonic psalm "King David" composed by Honegger and well recorded by Westminster, and Columbia's new recording of "L'Enfance du Christ" by Berlioz, which deserves to become a Christmas custom adopted by radio stations and homes alike.

Because it does not overtax the memory, classical music of the seventeenth and eighteenth centuries is especially suited to young people. Usually performed by small orchestras, its movements are short; its rhythms lively and its melodic lines clear. Along with these advantages, the music of Haydn also offers humour, affection, and good artistic judgment. As a rule of thumb, his nicknamed compositions as listed in the Schwann Catalog (at your record shop) are a good guide to buying: the *Surprise* and the *Clock*, the *Military* (Westminster), the "Emperor" quartet (Haydn Society); the *Morning, Noon,* and *Night,* symphonies (Haydn Society).

One of the very earliest musical forms and even to the present day one of the most popular among composers is the form called "variations on a theme or air." In this form the composer states a theme quite plainly, then proceeds to have different instruments or groups of instruments in the orchestra echo his statement. It is excellent for children because usually the theme is short enough for them to comprehend on one hearing; the repetitions and variations that follow allow them the double pleasure of recognizing something familiar and discovering something new. J. C. Bach and Dietrich Buxtehude composed a set of such variations for the harpsichord, an instrument pleasing to children because its sound is something like the familiar piano and the music box (Haydn Society). In modern times Ralph Vaughan Williams composed variations on the nursery rhyme "Old King Cole" to accompany a ballet (Westminster) and Benjamin Britten wrote "Variations and Fugue on a Theme of Purcell," suitable for children for still another reason suggested by its sub-title, "Young Persons' Guide to the Orchestra."

There seems to be a compulsion among some record clerks to put children into boxes according to age. This platoon system may be all right if you have so many children that you haven't time to give each of them personal consideration, but it is likely to be arbitrary and insensitive.

If your child is "1 to 3," you'll get "Rudolph, the Red Nosed." If your child is 3 to 6, you'll get "Tubby the Tuba" or "Muffin in the Country" (animal noises for city children), "Muffin in the City" (city noises for country children). If you tell this kind of clerk you'd like something serious, she'll bring you "Chopin, His Life and Music" (mostly Life) or "The Beethoven Story" (thin slices of music between thick cuts of talk).

Some children want to get into a box of their own accord, but before a young person specializes in

(Continued on page 162)

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RECORDS FOR CHILDREN

(Continued from page 160)

Ralph Flanagan he should be given a chance to survey music from all periods, all styles, all forms. Before he specializes in the violin or the tuba he should be able to recognize the sounds of all the other instruments and appreciate their peculiar textures and qualities. "First Chair," a Columbia record, will help out with this problem; it has eight pieces of music all performed by the Philadelphia Orchestra under Eugene Ormandy and each featuring a different soloist. The instruments in turn are a trumpet, flute, oboe, bassoon, 'cello, horn, violin, and clarinet.

Catalogues such as the Schwann Catalog of Long Playing Records which can be found in most record shops will be of enormous help in choosing a record library of proper breadth. However, while Schwann lists many recordings of seventeenth-, eighteenth- and nineteenth-century music, it calls for some research to find listings of early music on records. One set, "Masterpieces of Music Before 1750" (Haydn Society), is especially worthwhile; it presents short samples of music from early Gregorian Chant to Bach.

Children inevitably love jazz. Among the best of the many fine jazz records released during the past few months are these three by Columbia: "When the Saints Go Marching In," "Jam Session," "The Huckle-Buck." The high fidelity Vanguard Series also offers some better than average performances.

Adults usually become impatient when sound seems to them to have no meaning or recognizable pattern, but children can enjoy pure unrelated sound for its own sake. We should not assume, therefore, that children will find modern music tangled, harsh, or discordant. Copland and Bartók, also Stravinsky, are interesting to children (and adults) for their tonal colours and incisive rhythms. Vanguard has two well-recorded Copland pieces on one record, "El Salon Mexico" and "Appalachian Spring." Angel Records has a fine Bartók "Concerto for Orchestra," while Peter Bartók himself has released a recording of his father's "Viola Concerto" with William Primrose. Of the many recordings of Stravinsky's "Firebird Suite," perhaps the Stokowski version (Victor) is most exciting.

In these days whenever there is talk of records there is talk of "high fidelity." The talk may be hard to follow but it is not idle. A record is "high fidelity" if it faithfully and fully reproduces *performed* music, without obscuring extremely high sounds or muffling low sounds, allowing each instrument its own proper texture, character, and resonance. Phonograph equipment has "high fidelity" if it faithfully and fully reproduces *recorded* music. If, listening to your phonograph, you can not distinguish dry sound from moist, soft and warm sound from brittle or icy or hard, if you can not tell the 'cello in an orchestra from a grumbling drum, a high clarinet from a triangle, a mechanical organ from an electronic organ, you do not have high fidelity equipment and you are missing a lot of music.

Many of the difficulties adults have with listening to music—jazz, folk ballads, modern, or classical music—are not generally due to a bad ear or a poor mind, but can be traced back to childhood environments. Home is where children are first introduced to the simple elements of music, rhythm, melody, and harmony, from hearing people talk; where they meet their first music critics and first run up against censorship.

Children ache to be like adults and the most prosperous toy makers are those who have successfully comforted this ache. Girls today have Toni dolls, boys have "electric razors" that buzz and vibrate "Just like Dad's," as the ads say. Introducing children to serious music requires merely that we listen to it ourselves and that we enjoy it. It should hang in the air, all kinds of music at all times, imbed itself in the pores of the walls, be so mingled with the family spirit that the two will always be associated in memory.

The following list includes full titles and catalogue numbers of all the recordings mentioned in this article:

MUSIC FOR INTRODUCTION

"First Chair," Columbia, ML 4629
"Young Persons' Guide to the Orchestra," London, LL 917
"Carnival of Animals," Columbia, ML 4355
"Masterpieces Before 1750," Haydn Society, HSL-B

FOLKSONGS

"Smoky Mt. Ballads," Folkways, FP 40
"French Folk Songs," Folkways, FP 708
"Ballads of the Revolution," Folkways, FP 5001
"The Lady Gay," Folkways, FP 41
"Music Time—A Teaching Record with Charity Bailey," Folkways, FP 7
"Songs to Grow On—vol. 2. School Days," Folkways, FP 20
"Christmas Carols," Westminster, WL 5100
"Women," Decca DL 5490

MUSIC WITH STORY

Hänsel and Gretel, Angel, 3506-B
"Sleeping Beauty" and "Swan Lake," Angel, 35006
"Nutcracker Suite," Angel, 35004
"Sorcerer's Apprentice," Angel, 35008
"King David," Westminster, WAL 204
"L'Enfance du Christ," Columbia, SL 199
"Little Train of Kaipura," Columbia, ML 4692
"Coq d'Or," Angel, 35010
"Petrouchka," London, LL-130
"Firebird Suite," Victor LM 9029
"Till Eulenspiegel," Columbia AL-46
"Peter and the Wolf" (Alec Guin-

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RECORDS FOR CHILDREN

(Continued from page 162)

ness, narrator), Victor LM-1761
"Love for Three Oranges,"
Royal 1420

MUSIC FOR RHYTHM

"Te Deum," and "Air for Trumpets,"
Haydn Society, HSL 2065
"1, 2, 3, and Zing Zing Zing"—
Street games of New York City,
Folkways, FP 703
"Ring Games, Line Games—Play
party songs of Alabama,"
Folkways, FP 704
"L'Arlésienne Suites, 1 and 2,"
Angel 35048
"Marches," Westminster, 3003
"When the Saints Go Marching In,"
Columbia CL 546
"The Huckle-Buck," Columbia,
CL 548
"Jam Session," Columbia, CL 547
"Music of the Sioux and the Navajo,"
Folkways, P 401

MUSIC FOR MELODY AND COLOUR

"Emperor Quartet," Haydn Society,
HSL-35
"Trumpet Concerto," Haydn Society,
HSL 1038
Little Symphonies of Boyce,
Westminster WL 5159
"Dance of the Tumblers," "Cappriccio Espagnol," Columbia, ML 4856
"Appalachian Spring" and "El Salon
Mexico," Vanguard, VRS 439
Morning, Noon, and *Night* symphonies, Haydn Society, HSL 1016, 1025
"Concerto For Orchestra,"
Columbia ML 4102
Military symphony, Westminster,
WL 5045
"Viola Concerto," Peter Bartók L309
"Feste Romane," Victor LM-55
"Fountains of Rome,"
Victor LM-1768

MUSIC WITH VARIATIONS

"Old King Cole," Westminster,
WL 5228
"Variations for Harpsichord,"
Haydn Society, HSL 3069
"Variations for Organ," Haydn
Society, HSL 3063
"Eine Kleine Nachtmusik,"
Columbia ML-4776

MUSIC WITH GENTLE TOUCH

"Classic Guitar Music of Albéniz and
Granados," Decca DL 8022
"Segovia Recital," Decca DL 9633
Beethoven's 7th Symphony,
Columbia ML 4507
"Concerto in the Italian Manner,"
and "Concerto in the French Style,"
Haydn Society HSL 3059
Mercury symphony,
Haydn Society, HSL 1041
"Hymns," Columbia CL 6115

STORY WITH MUSIC

"Winnie the Pooh," Victor Y 438
"The Little Ballerina,"
Victor, RY 8000
"Madeline," Victor, Y 2016

A complete Young People's Records catalogue and the Schwann LP catalogue can be had from most record shops. The latter can also be ordered by mail from the publisher, W. Schwann, 131 Clarendon Street, Boston 16, Mass., for 25c per copy.

A FRENCH CHEF IN YOUR KITCHEN!

(Continued from page 154)

not all the way through. In each split spread two tablespoonfuls of the liver *pâté*. Press the loaf together and put three strips of bacon across the top. Bake in a 350-degree oven for thirty minutes. Take out, remove the bacon (it can be used later in a sandwich for lunch), wrap the partially-cooked meat in aluminum foil, and store in the icebox.

On the day of the dinner, at least two hours must be allowed for final preparation—this is over and above the time needed to set the table, get dressed, and so on, but it should be ample for the actual cooking that remains. I make a list of things to do, crossing them off as they are finished, and I always keep the menu in front of me to make sure I'm not forgetting anything.

If the guests are invited for 7:30, I start final preparations a little after 5, with the schedule reading something like this:

1. First make the Strawberries à la Liqueur, as follows: Make Instant Vanilla Pudding as directed on the box, but use 1¾ cupfuls milk instead of 2 cupfuls, and add ¼ cupful brandy to make up the required liquid. When the mixture is beaten smooth, pour it over the already prepared strawberries and replace in the icebox.

2. Take half the pastry dough and roll out very thin. (The other half is left over, but can be saved to use some other time.) Wrap the partially cooked meat loaf in the dough, securing it well, brush with cold water, and place in roasting pan ready for the oven. Later, it will be baked during the first two courses of the dinner; after you take the soufflé from the oven, put the meat loaf in, at the same temperature of 400 degrees. When you are serving the soup, take time to brush the crust of the meat with a beaten egg yolk, and continue baking. It should bake 30 minutes all together. Serve with a parsley garnish, and a sauce made as follows: Open the can of mushroom soup and heat, without adding liquid, stirring constantly. When smooth, add two tablespoonfuls of ketchup, mix well, and serve hot with the *bœuf en croûte*.

3. Pour the two cans of chicken broth into a saucepan ready to be heated, adding no liquid. It's a good idea to simmer the soup for 30 minutes, as it becomes more concentrated

(Continued on page 165)

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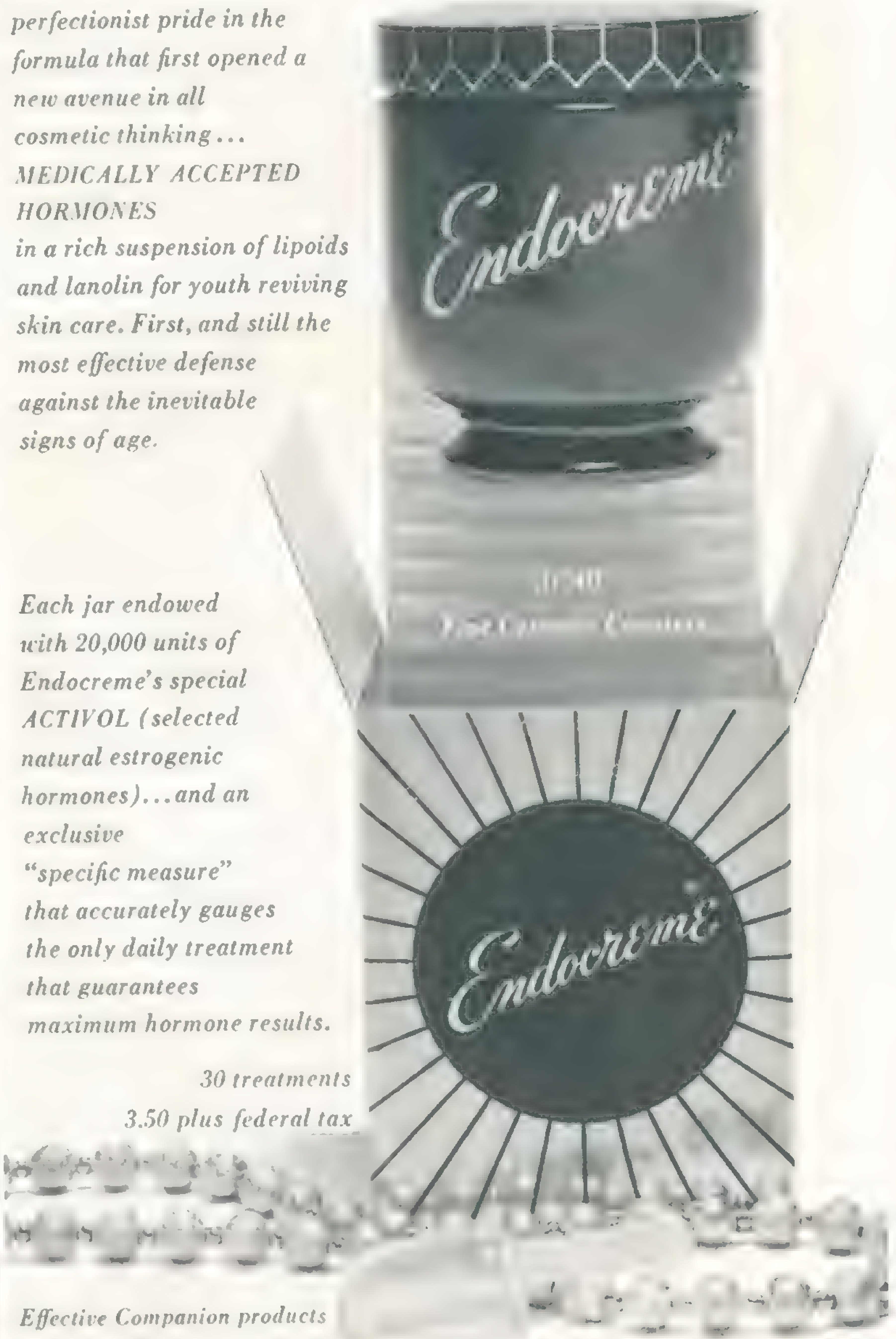

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The Plan is a non-political, non-profit, non-sectarian, independent relief organization, helping children in Greece, France, Belgium, Italy, Holland, England, Western Germany and Korea and is registered under No. VFAO19 with the Advisory Committee on Voluntary Foreign Aid of the United States Government and is filed with the National Information Bureau. Your help is vital to a child struggling for life. Won't you let some child love you?

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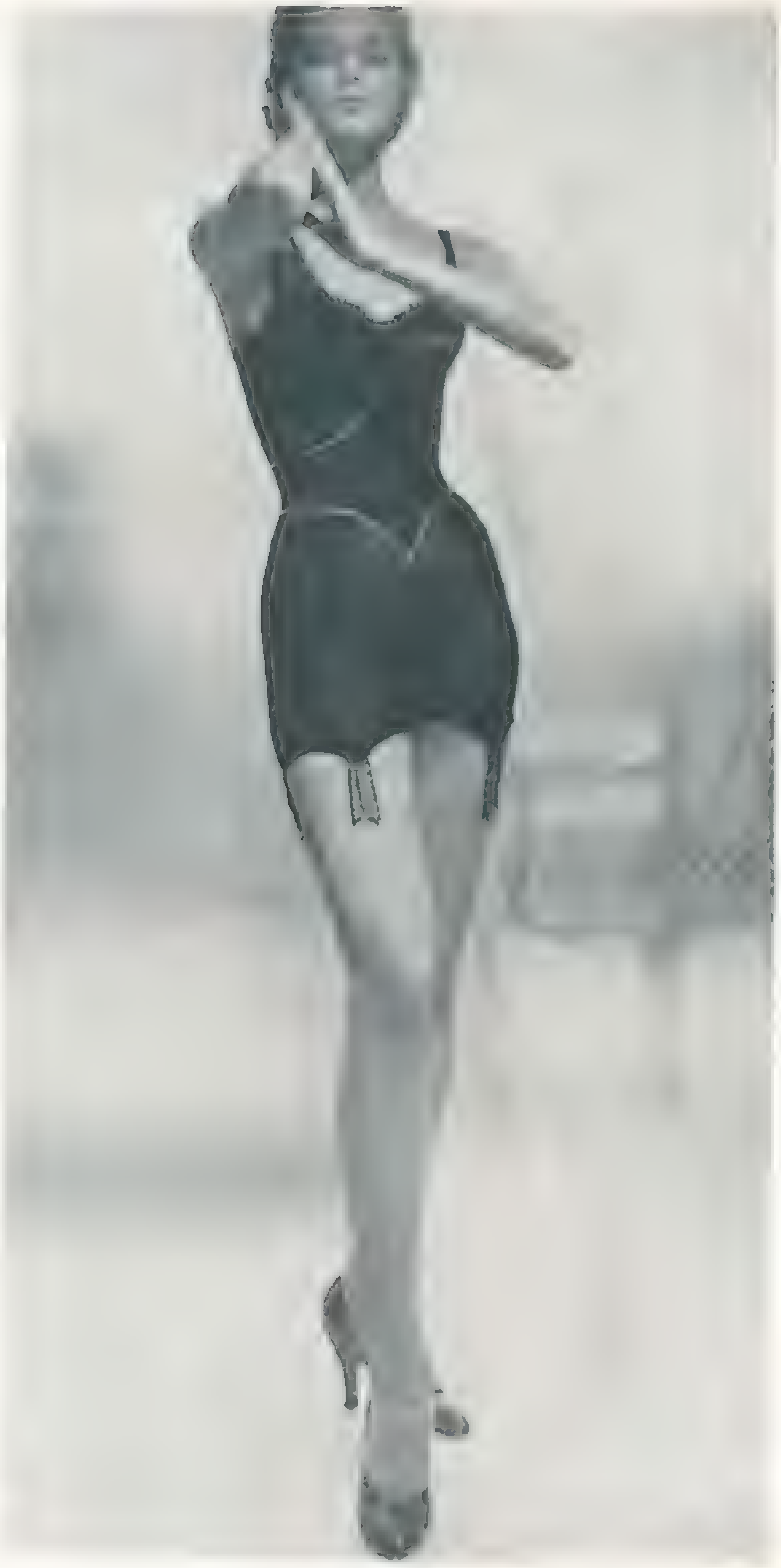

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American Cancer Society

A FRENCH CHEF

(Continued from page 163)

and more nearly like a freshly-made broth. Have your soup cups ready; in each one, place 1 tablespoonful of the canned peas and 1 tablespoonful of the cut shrimp. When the soufflé course is finished, pour the broth over the peas and shrimp, and serve piping hot.

4. The oyster soufflé is made as follows: Put the frozen oysters in a saucepan and cook gently until they are defrosted and the juice is simmering. Strain, reserving the juice. Cut up the big oysters but keep the small ones whole. Open the can of Sardi's Jiffy Sauce and cook as directed for white sauce, using the oyster juice instead of milk. Remove from the stove and cool. Add the slightly beaten yolks of four eggs and a small lump of butter, and mix well. Add the oysters to this mixture. Grease well, with butter, a soufflé dish or medium-sized Pyrex baking dish. Put this, and the mixture, aside until thirty minutes before your guests are to sit down at the table.

When this has been done, slice the French bread partly through and butter it, so it will be ready for heating (in a 225-degree oven) later on, while the meat course is being eaten. At this time I make a jug of ice water, arrange the cheese tray, and if cocktails are to be served, prepare that tray too. (The salad and dressing should be mixed together just before serving with the cheese tray.) Then I get dressed, so I'll be ready to welcome the guests calmly when they arrive.

After all the guests have come, and are having their cocktails or sherry in the living room, I make one more trip to the kitchen, as unobtrusively as possible, to finish making the soufflé and put it in the oven. (This shouldn't be done until you think that everybody will be ready to sit down to dinner in exactly half an hour.) These last few steps only take a minute or two: Put five egg whites in a bowl and beat until they stand in peaks, but not until they are dry. Fold the oyster mixture into the egg whites, turn all into the buttered dish, and bake in a 400-degree oven for 30 minutes. Serve at once when the time is up—the guests should be seated at the table before you take the soufflé out of the oven; no failures this way.

On my way back to the living room, I usually light the candles on the dining-room table. (Better to have them burn down a little than to keep dashing in and out.) Each guest has a place card, and also on the table is a porcelain menu card announcing the dinner to come. If you try this dinner, I think you will find it a delicious one, and that your friends will say, "You must have a French chef in your kitchen!"

ASK *Mary Gordon* OF **TWA**

for tips on traveling with the children

HOW TO GO. Fly TWA, of course. TWA will get you there before the children have time to become fretful. The friendly hostess will heat the baby's formula. A visit to the galley or a thrilling peek at the pilot's cockpit can be arranged for the older children.

WHEN TO FLY. Ask Mary Gordon of TWA about the money-saving Family Half-Fare Plan.* Mom can take the children under 22 for half fare—one baby under 2 goes free—only Mom pays full fare. If Dad is along, Mom goes for half fare, too.

WHERE TO SIT. Children prefer to sit forward, near the galley. There they are served among the first. Mary Gordon will tell you to plan your trip so that you'll have at least one meal en route. Children and grownups love TWA meals.

FOR MORE INFORMATION on taking the children, see your favorite travel agent, local TWA office; send for the helpful leaflets listed below or write Mary Gordon. She'll help you solve your travel problems.

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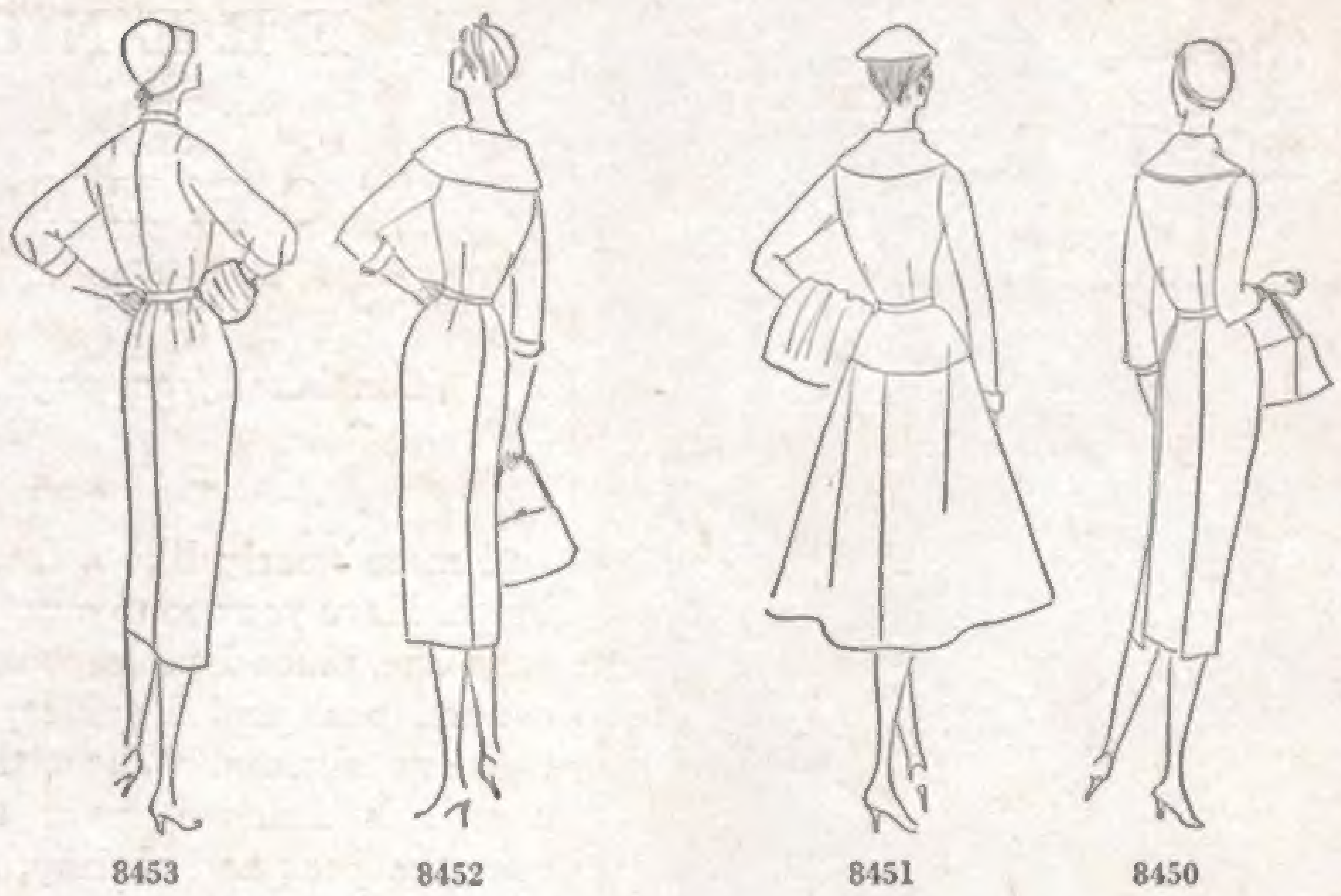
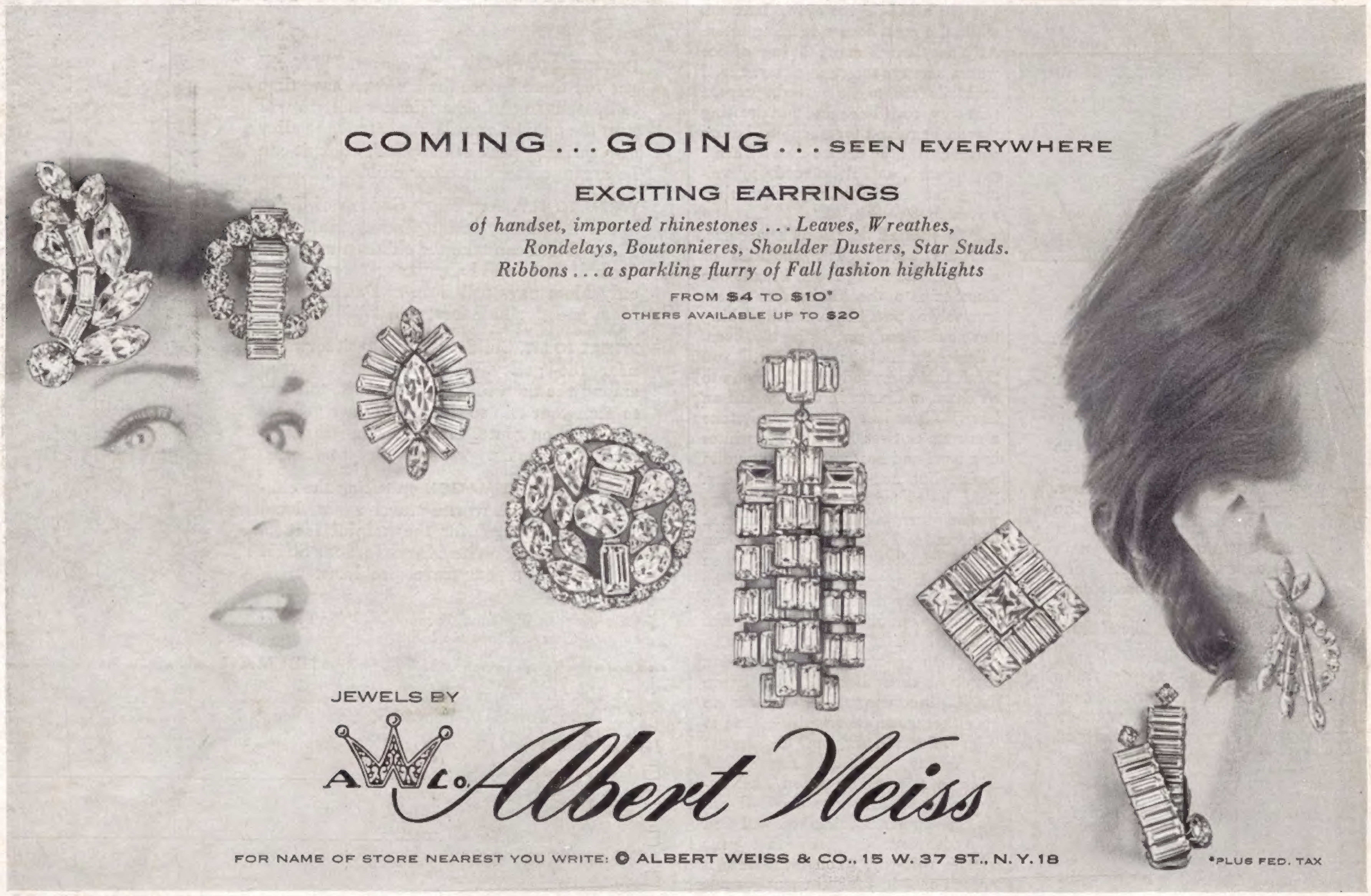
VOGUE PATTERNS

(Back views of the patterns shown on pages 132-135)



Far left: A coat or a coat-dress, from Vogue Pattern 8453. Sizes 10 to 20 (28 to 38). For size 16 (34), 2⅞ yards 54" fabric. 75 cents.
Left: Coat-dress made from Vogue Pattern 8452. In sizes 12 to 20 (30 to 38). To make size 16 (34): 2¾ yards of 54" fabric needed. 75 cents.
Right: Full-skirted coat-dress from Vogue Pattern 8451. Sizes 12 to 20 (30 to 38). For size 16 (34): 3¾ yards 54" fabric. 75 cents.
Far right: Vogue Pattern 8450 for this coat-dress in sizes 12 to 20 (30 to 38), 40. For size 16 (34): 3¼ yards 54" fabric. 75 cents.
Note: These four coat-dresses, made up in wool, may be seen in fashion shows of Vogue Patterns scheduled for engagements after Sept. 15 at Altman; Gimbels, Phila.; Stix, Baer & Fuller; Bullock's; The Bon Marché.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.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